BING

AUGUST 1992

No. 101

THE INTERNATIONAL CROSBY CIRCLE

THE INTERNATIONAL CROSBY CIRCLE

Founded 1950

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THE INTERNATIONAL CROSBY CIRCLE

FORTHCOMING EVENTS

27th ANNUAL DINNER MEETING

MANSION HOUSE, ROUNDHAY PARK, LEEDS

SUNDAY OCTOBER 4th 1992 — 3 p.m. to 10 p.m.

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Membership renewals fall due on 1 January on each year, and should be sent, together with remittance to Michael Crampton at the address shown opposite. Subscription rates effective 1 January 1992 are:

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All remittances should be paid in £ sterling, payable to "Michael Crampton — ICC" with the exception of U.S. members who should send their remittance in U.S. dollars to F. Wiggins and Australian members who should pay David Currington. For addresses see page 1.
All articles for inclusion in the magazine should be sent to Ken Crossland.
Readers' letters and material for inclusion in Trading Post should be sent to Malcolm Macfarlane.
Any other correspondence concerning membership or other aspects of club affairs should be sent to Michael Crampton.

BING is the official journal of the International Crosby Circle and is published in April, August and December of each year.

Opinions expressed in articles are those of the author and do not necessarily reflect the views of the ICC. All original material c ICC 1992.

Cover photo courtesy Tony Carpenter
Rear cover courtesy Don Haizelden

EDITORIAL

There may still be some Crosby diehards who will look askance at the cover of this issue. It breaks new ground since, for the first time, Bing shares the spotlight. It seemed to me an appropriate way of honouring, albeit a little belatedly, Perry Como's 80th birthday which came around on 12 May of this year. And of all the Crosby disciples, none in my view are better qualified to adorn our cover than Perry.

Mr. Como has never been afraid to point out to anyone who cared to listen that he began his career in the dance band days of the Thirties as an out and out Crosby copyist. He was a good one too, as his 1936 rendition of "Lazy Weather" shows! He went on of course to develop a variant on the Crosby style, and through the Fifties and early Sixties, to make television his own. Any younger members who, like me, have only distant childhood memories of those Perry Como shows would do well to invest in the two videos currently available, "The Best Of Perry Como Vol 1 & 2". Como of course continues to ply his trade, and there are few better examples of his latterday work than his excellent tribute to Bing, recorded in 1987 with the Boston Pops Orchestra. Perry featured a Crosby medley and finished with a new song, "The Wind Beneath My Wings". That song features the line "Did you ever know that you're my hero?" and as Perry sang it, the screen behind showed a close up of Bing from his guest shot on Perry's show in 1960. A nice touch indeed. Happy birthday Perry.

Returning to Bing, its been videos which for one reason or another have dominated my Crosby hours over recent months. As we go to press, the second volume of "The Magic Of Bing Crosby" is still awaited, although all the signs are that it will eventually appear. There is also another tape of US origin, which Malcolm Macfarlane describes later. I've seen a brief glimpse of that, and again, its full of interest. On top of all that, I had the opportunity to acquire some American TV footage of various Crosby shows. Several things strike you. There's the range of commercial products that Bing got involved with — the Minute Maid orange juice of course, but also toothpaste, "Quaker State Motor Oil", and that amazing white elephant, the Ford Edsel. The Crosby and Sinatra footage from that show is fascinating, but even that is surpassed by the sight of a car that seems almost as big as the Queen Mary!

One other piece of film that came my way was Bing's appearances on the Flip Wilson Shows in the early 1970s. These include a Crosby solo on "I Surrender Dear", after Bing had been presented with his second platinum disc. There's also an interesting little medley as Bing casts his net back 15 years to the infamous Bregman album. He reprises three numbers, "They All Laughed", "Mountain Greenery", and "Blue Room" — with a more sensitive backing, some would add! But it was a line from the first of those songs that's been in my mind in putting this issue together — "They all laughed at Rockefeller's Centre, now they're fighting to get in". Its almost become that way with the magazine. Everyone will say of course, that it's a nice problem to have, but it's a problem nevertheless. I now have several articles, cuttings, photos, which to use airline parlance, have been "stacked" for some time. All I can do is to thank you for sending them, and ask for your patience.

"The Mr. Cs rehearse — 1960"

One of the flyers that almost landed only to find itself immediately back in the air, was the reprint of the ICC 78 Listing. Michael Crampton's questionnaire a few issues back highlighted the fact that many members were anxious to see this again. Who said we were infatuated with CDs? Well, you'll be glad to know that its ready, complete with some sheet music covers to portray one or two of the songs. Its length would have necessitated so many other things being held however, that we had to pull it out this time around. But you will see it in the Christmas issue.

The same could be said about Malcolm Macfarlane's television listing which we started last time. Again, much of that is ready and will appear next time.

Doubtless you're all by now becoming eager to know what's actually in here! Well, there's a response to a plea from last time for a Crosby books listing — which itself makes interesting reading. There's a look back 40 years to "Just For You", news of a Crosby tour of Hollywood in 1993, a forthcoming book on Bing and author Gary Giddins visit to England — and lots of letters. And if I may say so, we were all gratified to receive so many nice letters about the centenary edition. We were all very proud of it, and glad that it was received so well, both inside and outside the Crosby circle.

Last, but by no means least, can I draw your attention to the annual meeting in Leeds on October 4th. We hope that as many of you as possible will trek to Leeds for what is usually a super autumn Sunday — how Mike arranges that part I'll never know. But for now, you're cleared for take-off on flight BING 101. Happy landings.

Ken Crossland

1993 Calendars available

from John Joyce

— £2.50

SECRETARY/TREASURER'S REPORT

Hello! and greetings to all members and may I begin my August jottings by congratulating all those who were involved in the production of BING 100. Members have acclaimed this special anniversary edition and some of the tributes will appear in Malcolm's letter column. Given the parlous state of our finances at the time and our tentative start with copy 93 we have much to be proud of in having brought BING 100 before our ever eager readership. Well done to all involved.

NEW MEMBERS

It is a great privilege to welcome new members for August and may I begin with Mr. R.E. Cresswell (Staffs) who joined us in October 1991 and whose name should have appeared in our April issue. Mr. Cresswell will, I am sure, join me in extending a hand to:

John Cable (West Sussex), R.J. Feenhan (London), R.W. Hollis (Kent), Paul Franklin (Leics), Clive Roberts (Sussex), L. Lodder (Birmingham), Walter Fields (Leics), R. Poustie (Dundee), Albert Samples (Lincs), John G. Jest (Essex), A.L. (Jack) Terry (Beds), R. Yates (Lancs), David Webster (Ross-Shire).

From the United States we extend a cordial greeting to:-

Bruce Evans-Burnet (Minnesota), Edwin Garcia (New York), Roger Osterholm (Florida), Edward Press (Staten Is. New York), David Rapp (Pennysylvania), Ted Schoemburg (New York), Marilee Stankowski (Wisconsin), Greg Van Beek (Wisconsin), Tim Morgereth (Maryland), David Haron (Connecticut).

Alan Ross (Merseyside) thinks that our magazine comes top in interest and production and hence his subscription. Alan also included in his letter details of two members whom he feels ought to be better known to our readers and since they would never blow their own trumpets he would like to do so for them.

Ken Seavor (45) Lecturer in Maths at Liverpool Polytechnic (joined ICC in February 1991) is an avid enthusiast and collector of music of the big bands and vocalists. Currently he is working on a narrative/discography of Tommy Dorsey and for many years Ken has made entertaining and anecdotal presentations for the Syd Lawrence Music Society and for the Liverpool meetings of the Sinatra Society.

Roy Edwards (64) who joins us with this issue is a singer, Bing Crosby fan and collector and has sung with many famous bands. A slim, fit and witty personality without a grey hair and no Grecian 2000, he has been singing for his supper, since he entered and won a competition to find Liverpool's Bing Crosby in 1945.

Roy was heard singing on Alan Dell's Monday night programme on 27 April and as Alan did not seem to realise, there are quite a number of 78's of Roy with the RAF Squadronaires in the BBC archives.

Roy has his own style but is a dedicated Bing fan, and was overjoyed to acquire from Jean Lowe her late husband Jim's collection, and Jean can be assured, that it has found a home where it will be truly appreciated.

We hope that all new members will derive enjoyment and interest from their membership of ICC.

DONATIONS

Very generous and heartwarming gifts have been made to the ICC since the last issue of BING and we wish to record our indebtedness to the following:

John Joyce £200 from sale of calendars
Gateshead ICC meeting £33 from raffle
George Harwood/Malcolm Macfarlane £29 from Hollywood Palace tape.

Individual contributions came from —

John Byron, Terry Wardrope, Girvin Paterson, Bill Wesley, Ron Holder, Larry Shannon, Frans Van Der Kolff, Tom Matthews, Ron Chaplin, Bert Hamblet, Jim Houghton, Robert Minns, Len Nuttall, Ian Patience, Ron McCormick.

We are grateful for all donations whether great or small and each contribution will be acknowledged in the pages of BING.

PROPOSED US BING TOUR IN 1993

The prospect of a Bing related tour to the US will surely be of interest to our members and we thank Percy Keepin for nurturing the idea with Clive Roberts of Starline Tours. The initial details appear in the advert with this issue.

Your secretary and family very much hope that they can travel on this holiday and we sincerely hope that as many members as possible will support this prospectively fascinating tour.

Finally can I extend a sincere invitation to all members to attend our 27th Annual Tribute in Leeds. There is a strong possibility that we will receive visitors from the Bing Crosby Historical Society and it would be good for them to be welcomed by a large crowd.!.

Until December, Aloha.

Michael Crampton

We were saddened to hear of the passing of Mildred Sutton, wife of Al Sutton, one of the leading American Crosby collectors and long-time editor of BINGANG.

Mil was a wonderful lady and our hearts go out to Al.

Ken Crossland

The Variety Appeal

Standing at a very cool £350, the 1992 Variety Tribute continues towards the October 14th insert in excellent health.

Presently available, a 90 minute stereo version of the James Pettifer extravaganza, "Moonshiners" — the play that would seem to have got away. This is very much a collectors item in that, with any luck, the production has sunk without trace, but as the sole attempt to place Bing on the boards it has its place in Crosbyana history. £5 inc. P. & P. from J.C. Marshall, 39 Kings Road, Teddington, Middlesex TW11 0QD.

See also, Arthur Blood's new Bingstamp issue — a nice one. (Details in Trading Post).

All callers welcomed, as usual.

John Marshall

Bing at the Palace

A couple of corrections are needed to our listing in BING 100.

No. 15 — 31st December 1966 "So Much In Love" should read "A Man And A Woman".

No. 30 — 11th October 1969 "Can't Buy Me Love" was sung with Gwen Verdon not Engelbert Humperdinck.

The cassette of highlights from the series has proved popular with members and we have therefore put together a second volume. A C90 cassette "Hollywood Palace Highlights — No. 2" is available from George Harwood, 5 Glebe Road, Hemingford Grey, Huntingdon, Cambs PE18 9DS — Tel: 0480 63680. Price £3.50 inc. p. & p. to UK members, $10 to USA members. As with the first issue, the ICC will receive £1 for each cassette sold.

BOOKS'N BING

Never let it be said that we don't respond to our members wishes! In BING 100, member Ted Burnell suggested that we ought to publish a list of the many books about Bing and following his letter, Michael Crampton, Bill White and Joe Groom put together listings for us. We have therefore amalgamated the three lists and the consolidated version is printed below.

It is difficult to know when to include a book which contains references to Bing as practically every book about showbusiness in the last 50 years probably mentions Bing's name somewhere. Bill White in particular had identified many books with frequent references to Bing (e.g. Bix — Man & Legend) and indeed he had listed some of the more important magazine articles about Bing over the years. We may be able to publish these in due course but as a start however, we have decided to restrict ourselves to the books which all have substantial sections devoted to Bing. These are listed below and we should be very pleased to receive details of the inevitable omissions of which members may be aware. Our thanks go to Michael Crampton, Bill White and Joe Groom for starting us off so comprehensively on this project.

Title	**Author**
A Guy Called Bing (1977 — a tribute published by World Distributors, Manchester)	—
Alternate Bing Crosby (1988 — Bristol, England)	Pugh, Colin
Bing (1937 — revised version "The Story of Bing Crosby" see below)	Crosby, Ted and Larry
Bing (1977 — Dell Publishing, New York — a 'purse' book)	Koenig, Joseph L.

Bing: A Voice For All Seasons (1984)	O'Connell, Sheldon
Bing And Other Things (1967 — Herbert Jenkins Ltd, London — Meredith Press, New York)	Crosby, Kathryn
Bing Crosby (1977 — Pyramid Publications, New York — covers Bing's films)	Bauer, Barbara
Bing Crosby (1987 — a discography, radio programme list and filmography — McFarland & Co., Jefferson, N. Carolina & London)	Morgereth, Timothy A.
Bing Crosby Album (1977 — Lorelei Publishing)	Rosenbaum, Linda
Bing Crosby A Lifetime Of Music (1978 — Palm Tree Library, Los Angeles)	Zwisohn, Laurence J.
Bing Crosby And The Bing Crosby Style (1946 — Who Is Who In Music, Chicago)	Mize, Dr. J.T.H.
Bing Crosby: A Pictorial Tribute (1977 — Dell Books, New York)	—
Bing — Just For The Record (1980 — a discography of Bing's commercial recordings)	Bishop, Bert, and Bassett, John
Bing: The Authorised Biography (1975 — W.H. Allan, London — revised and reissued as "The Complete Crosby")	Thompson, Charles
Bing Crosby: The Hollow Man (1981 — St. Martin's Press, New York and W.H. Allan, London)	Shepherd, Donald & Slatzer, Robert
Call Me Lucky (1953 — Frederick Muller, London — Simon & Schuster, New York)	Crosby, Bing — as told to Pete Martin
Call Them Irreplaceable (1976 — Bing is reviewed on pages 117-133 — Stein & Day, New York)	Fisher, John
Confessions Of A Hooker! — My Lifetime Affair With Golf (1985 — Chapter 8 is devoted to Bing — Stanley Paul, London — Doubleday & Co., New York)	Hope, Bob
Crosby On Record (1950 — a discography)	Mello, Edward, & McBride, Tom
Del Mar And It's Life And Good Times (1988 — Del Mar, California)	Murray, William
Discovering Great Singers Of Classic Pop (1991 — Newmarket Press, New York)	Hemming, Roy & Hajdu, David
Going My Own Way (1983 — Doubleday & Co., New York)	Crosby, Gary & Firestone, Ross
Jazz Singing: America's Great Voices From Bessie Smith To Bebop and Beyond (1990 — Charles Scribner's Sons, New York)	Friedwald, Will
Joel Whitburn's Pop Memories 1890 - 1954 (1986 — contains a comprehensive listing of Bing's hits — Record Research Inc, Wisconsin, USA)	Whitburn, Joel
Legends: Remembering America's Greatest Stars (1989 — "Easy Going — Bing Crosby" — Random House, New York)	Shales, Tom
Louis' Children: American Jazz Singers (1984 — Bing is covered in Chapter 4 — Quill, New York)	Gourse, Leslie
My Life With Bing (1983 — Quartet Books, London — Collage Inc.,	Crosby, Kathryn

Wheeling, IL, USA)	
None Of Your Business Or My Life With J. Walter Thompson (Confessions Of A Renegade Radio Writer) (1970 — A chapter called "Hail KMH" covers Bing — Cowles Book Co., New York)	Carroll, Carroll
Road To Hollywood (1986 — John Joyce & Son, Gateshead, England)	Reynolds, Fred
Sinatra And The Great Song Stylists (1972 — Ian Allan, London)	Barnes, Ken
The Bells Of St. Mary's (1946 — Grosset & Dunlap, New York)	Martin, George V.
The Bing Book Of Verse (1983 — Globe Press, Melbourne, Australia)	Paradissis, A.G.
The Bing Crosby LP-ography (1973 — revised 1977)	Bassett, John & others
The Big Book Of American—Irish Culture (1987 — W.H. Allan, London)	Seldes, Gilbert
The Complete Entertainment Discography (1972 — Arlington House, New York)	Rust, Brian
The Crosby: Greatest Show In Golf (1975 — Doubleday, New York)	Netland, Dwayne
The Crosby Collection: Part One 1926-34 (1991 — John Joyce & Son, England)	Reynolds, Fred
The Crosby Years (1980 — St. Martin Press, New York — Elm Tree Books, London)	Barnes, Ken
The Fabulous Life Of Bing Crosby (1977 — Manor Books, New York)	Carpozi, George
The Film Greats (1985 — Future Publications, London)	Norman, Barry
The Films Of Bing Crosby (1977 — Citadel Press, New Jersey)	Bookbinder, Robert
The Great American Song Stylists (1985 — pages 126-142 cover Bing — Simon & Schuster, New York)	Pleasants, Henry
The Incredible Crosby (1948 — Grosset & Dunlap, New York & Michael Joseph, London)	Ulanov, Barry
The One And Only Bing (1977 — Grosset & Dunlap, New York & Michael Joseph, London)	Thomas, Bob
The Road To Bing Crosby (1963 onwards)	Harding, Ralph & Others
The Story of Bing Crosby (1946 — World Publishing Co., Cleveland)	Crosby, Ted
This For Remembrance (1978 — Robson Books, London)	Clooney, Rosemary

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One of the books mentioned above is "Discovering Great Singers Of Classic Pop" and Ernest Sutkowski has kindly forwarded copies of the pages mentioning Bing. This appears to be a very good book with sections on Bing, Rudy Vallee, Louis Armstrong, Mildred Bailey, Russ Columbo, Fred Astaire, Ella Fitzgerald, Buddy Clark, Alice Faye, Frank Sinatra, Dinah Shore, Perry Como, Judy Garland, Doris Day, Dick Haymes amongst others. Bing is also mentioned in the separate sections covering many of the artistes, again confirming his influence on the popular music scene. This is reiterated in the ten page chapter on Bing himself which opens with the words:

> *"No other popular American singer achieved such peaks of success over so many decades, nor had such wide-ranging influence in setting standards that hold with classic pop today, as did Bing Crosby."*

The chapter briefly describes Bing's career and how he set the pattern for male singers of popular music to follow. It reminds us that Bing has sold more nonrock

recordings than any other singer, that White Christmas has sold more copies than any other song ever and that more songs introduced by him ended up in the Top Ten than by any other singer. Also as a radio star, his shows placed amongst the nation's Top Ten for eighteen consecutive years. As a moview star, he long ranked among the top box-office money-makers and that he was the first popular singer to win an Academy Award. The book reads well and appears to be fairly accurate. The chapter finishes with a quote from Ken Barnes:

> *"No question about it, there are many contradictory aspects surrounding Crosby the man and his life-style. . . . He was no Saint – as he himself readily admitted – nor was he much of a sinner. Faults and all, here was a man to respect, a performer blessed with extraordinary talent. 'Legend' is not too strong a word to use in describing him."*

All in all, this is a very interesting book and it can be obtained from Newmarket Press, 18 East 48th. Street, New York NY 10017 (call 0101 212-032-3575).

And More to Come . . .

We have mentioned in earlier issues that Gary Giddins is writing a book on Bing. As part of his research, Gary visited the UK at the end of March for a week and I met up with him at Fred Reynolds' house. A very pleasant man, Gary is aged 44, married with a young child. He lives in New York where he is a professional writer, contributing regularly as a jazz columnist to periodicals such as the Village Voice. He has written five books including biographies of Charlie Parker (called "Celebrating Bird") and Louis Armstrong. His latest book is a collection of essays called "Faces In The Crowd" which has just been published by the Oxford University Press. In his spare time, Gary runs the American Jazz Orchestra.

As previously advised, Gary has been assigned by William Morrow & Co. to write a comprehensive, objective and authoritative biography of Bing. He is obviously a Crosby admirer but not a fanatic and this should ensure that we have a balanced view in the book. Gary is an obsessive researcher and already he has interviewed Gary Crosby, Harry Crosby, Mr. & Mrs. Bob Hope, Lindsay Crosby's widow, Rosemary Clooney, Basil Grillo, Alan Fisher and Rhonda Fleming amongst others in the USA. During his stay here, Gary saw Alan Dell, Geoff Milne, Ken Barnes, Pete Moore as well as our own Fred Reynolds, John Marshall and myself. He also spoke to many other members by telephone notably Leslie Gaylor, Michael Crampton, Keith Parkinson and Derek Parkes. Several of us have supplied information and tapes to help Gary and his problem will be to handle all the detail he is being given in order to come out with the final balanced review.

Gary Giddens visits Crosby stalwart, Fred Reynolds.

Gary expects to finish writing the book by December 1994 and he then anticipates it being published in the Autumn of 1995. The book should run to 160,000 words or 450 pages. It should be well worth the wait as we have all longed for the definitive and balanced review of Bing's career and his influence on the popular music scene of the twentieth century.

Malcolm Macfarlane

One Sweet Letter from You . . .

Malcolm Macfarlane as Assistant Editor deals with general correspondence with members. Malcolm will be very pleased to hear from members and his address is given at the beginning of the magazine.

Andy McKaie, Vice President, Catalog Development & Special Markets A & R, MCA, 70 Universal City Plaza, Universal City, CA 91608 USA

I received your 100th issue of BING via a mailing from F.B. Wiggins, and was quite taken aback to learn MCA no longer owns the Decca catalog — as you or your reviewer claim in your review of the Decca Jazz release "Bing & Jazz Friends".

This is patently untrue. That was a special release for the Decca Jazz series controlled by GRP, which is the **jazz subsidiary** of MCA Records. GRP will be tapping the Decca, ABC and other MCA catalogs for jazz reissues, but the pop side, of which Bing is a proud part is still under the auspices of MCA proper.

For you and your members' information, we are also working on a multi-CD box set for release at the end of this year or next.

(Asst. Editor: Our apologies for the error regarding the GRP situation have been expressed to Mr. McKaie by Ken Crossland. Encouraging news about the planned box set and we look forward to its issue in due course.)

John Bignell, 21 St. Andrews Avenue, Wembley, Middlesex HA0 2QB.

I was greatly saddened to learn that John McNicholas has had to abandon his monumental project to issue all Bing's recordings on LP from 1926-1977.

The first 13 issues, spread over a period of over nine years have brought great joy and delight to so many dedicated Bing collectors. The standard of production, the minute attention to detail and the loving care invested in the series by John made it a unique tribute to Bing.

I am particularly grieved that with full support from all our members this historic venture could have been completed. It is a sobering thought that if we had all shown the same enthusiasm and goodwill which Benny Green demonstrated several times on Radio 2 then posterity would have been bequeathed what would have been the most remarkable LP collection of the 20th century.

In the end, the project foundered through woeful indifference and apathy. It will remain an indictment against us all as we gaze at our thirteen LPs — and wonder where it all went wrong.

(Asst. Editor: It was with great sadness we learned that John McNicholas had apparently decided not to continue with his project. The LPs have been absolutely superb and I shall certainly treasure the 13 albums. What went wrong? I know that Reg Bristo did not help the cause by his negative comments about the inevitable length of the series and the advent of the CD must have hit sales too.

However, it seems that there may still be a chance to keep the series alive! Please see the article by Ralph Harding "The Finest Series of Recordings Ever Issued" elsewhere in the magazine for details. May we appeal to all members to give John McNicholas their enthusiastic support.)

Alf Ward, 135 Powell St., Sheffield S3 7NW.

. . . A friend of mine picked up a 78 of Bing's containing the song "Dolores". I know the song but I don't know the film "The Gay City" from which the song was taken.

(Asst. Editor: Our experts (Lionel and Keith) tell us that the song was written by Louis Alter and Frank Loesser and that it was originally used in the 1942 film "Las Vegas Nights". The film was a Paramount production starring Constance Moore, Bert Wheeler and the Tommy Dorsey Orchestra (featuring a very young Frank Sinatra). We don't have details of "The Gay City" but we wonder whether this was simply an early title for the film which finished up as "Las Vegas Nights".)

Richard Hart, Witley, 6 Torwood Close, Torquay, Devon TQ1 1EH.

Thank you once again for putting an article in BING 100 about the JSP CD "On Treasure Island". Despite my efforts, I still have not had a release date for this issue but I hope that it will be out soon.

I thought BING 100 was the best yet — super! I must however make one comment. The article referring to the Radio 2 music policy was very negative and could be damaging to "our kind of music". We are in danger of losing programmes like Alan Dell and Desmond Carrington if we get too many views like that. In fact, I've just written to Frances Line again, a very strongly worded letter. Now that we have had six months of the new policy, the quality of music is going downhill. In my view even Desmond Carrington does not play so many old tunes as he did. If you notice he plays later versions of the original by different artistes and orchestras. His programme is also of course 1 hour shorter. . . .

Radio 2 is getting more like Radio 1 but it hasn't fallen down the pit yet! It may be commercially sound but if as it has been said that they are in competition with Radio 1 why make it so similar? Anyway I've voiced my opinion but I cannot endorse the negative view of the writer of the article.

Did you listen to the mystery lyric on Desmond Carrington's show some weeks ago? It was sent in from a New Zealand broadcaster and I haven't been able to find out if anybody sent in the answer but it was called "Till The End Of The World" recorded by Bing in 1952.

(Asst. Editor: Nice to have some firmly held views from Richard and presumably he is referring to Ken Merry's letter in Trading Post plus my own comments on this. If so I fear that Richard may have misunderstood the comments made. Ken described what was happening and I put out the BBC's reasons for this. Neither of us like it but we are not being negative, merely factual. However, the positive approach is for us all to write to Frances Line to protest. Member Ken Heason from Nottingham sent us a cutting from "The Veteran" the Post Office and BT magazine showing a letter of complaint to the BBC and the reply from Frances Line. Ms Line repeats the same arguments we have printed before, namely that she is trying to cater for the 40/50 year old segment so that the average age of the Radio 2 listener is reduced from the present 61, but obviously the message is getting through to her. So if you feel strongly write to Frances Line and tell her. Meanwhile, Ken Merry has some more points to make.)

Ken Merry, 28 The Avenue, Bessacarr, Doncaster, S. Yorkshire DN4 5JX.

Many thanks for the 100th edition, the April BING. A sumptuous feast. However, two controversial subjects.

Frances Line's argument about market research on Radio 2 is very persuasive but when evaluated objectively it is a little hollow. Several letters complaining about the changes to Radio 2 have been published in the Radio Times in recent months and there is plenty of evidence in various journals that these are just the tip of the iceberg, a cold zone representative of Frances' heart or is it an icicle?

John Drummond, up to recently head of Radio 3 stated emphatically on Radio 3 that he would never sacrifice his existing audience to attract a younger one. He knew that to do that there would be no Bach, Beethoven, Schubert, Dvorjak, Sibelius, Elgar and

many others of the great age of classical music. There would be only those mostly arid noises manufactured since 1950.

I agree for the most part with Les Brice and the contents of his letter. Three issues a year is pretty sparse when you compare the number of issues of other enthusiasts' journals. The Sinatra Music Society has an issue every two months and although I know that they have more members with a stronger financial potential and that other costs limit the BING publication, there could be a relatively inexpensive improvement. Say every February, June and October there could be a few, say, A4 sheets on cheap newsprint type paper for a modest charge providing a few news items, details of ongoing Disc issues, a few relevant letters and the Trading Post. This would keep all members up to date more extensively.

Hoping to have been interesting as well as controversial.

(Asst. Editor: Thanks Ken for your thoughts. Since receiving your letter, we have heard that Radio 3 too is being remodelled to attract a younger wider audience! Shall we hear Lennon and McCartney on the Third Programme? The mind boggles!! More seriously, we have considered an interim newsletter but cost and time rule it out I'm afraid. We have doubts that many people would subscribe to a separate newsletter especially as we should have to repeat much of the content in the main magazine for those who did not take the newsletter. Many people already take BINGtalks (quarterly issue) and the bi-monthly publications from Derek Parkes and from John Marshall which probably satisfy the desire for more up-to-date news. Postage is of course the main expense and sadly the editorial team do not have the time required to put the newsletter together. The magazine is just about all we can cope with on the present basis because most of us have full time and very demanding jobs as well as families, houses, gardens and other hobbies. Like everyone else, what we should dearly like to have would be a more frequent magazine of the present quality but I'm afraid that I cannot see any possibility of this happening in the foreseeable future. It really needs a newly retired member with energy and drive to take on some of the main tasks of the club - any volunteers out there?)

Girvan Patterson, 18 Coolibar Avenue, Seaford, Victoria, Australia 3198.

I just had to write and congratulate you and all concerned with the production of BING magazine number 100.

What a wonderful tribute it is to the one and only King of music, it's a top notch quality production from the magnificent coloured front cover photograph of the mature Bing, still looking handsome and dashing, right through to the back cover with the young Bing beautifully reproduced on the Brunswick Record Film Stars poster. The whole magazine is truly worthy of this greatest of all "pop" music pioneers. I only have one regret, and that is that the general public will never get to see this magazine . . .

It's all so easy to take things for granted, we receive our BING magazines in the mail and proceed to drool over them for days on end, and it's all too easy to forget all the people who sweated, toiled and worried, lost sleep, wondered if it would ever all come together, and if the meagre budget would cover it, and finally give birth to something that Bing himself would I'm sure be very proud of (and probably more than a little embarrassed about). Well, I sincerely hope none of us let this one go unnoticed. The life of a journalist or editor, publisher etc is never an easy one, but when you can all create something like BING 100, you can all feel very, very proud. I believe this edition will become something of a yardstick for future clubs and publications to endeavour to strive toward the same kind of professionalism.

. . . I suppose the current 'bright spot' in the world of Crosbyana is the recent video release "The Magic Of Bing" and although it has been hard to find in this part of the world, it has been available. I think all things considered, it is an excellent look at THE singer of the century. It certainly has some rare clips in it and to me it's worth the price just for the fabulous "Y'All Come" number which was I think from Bing's first TV special which fortunately was filmed in 16mm so the quality is still there. Incidentally the price of this video in Australia is $30 (say £12.50). Full marks to the producers for allowing most of the songs to run their full length.

I hope others equally as good will follow, it's time for a Bing resurgence. I think a lot of younger people are fed up with today's sweaty performers and are ready for Bing's laid back rhythmic style. Harry Connick Jnr is heading our way and although Sinatra is his idol, it's still a sign that young fans are interested in good singers again.

Stan White, 57 Stanley St., Rothwell, Kettering, Northamptonshire NN14 2EA.

The 100th. Edition of BING is a first class production and for contents and presentation must be the best Crosby Club magazine ever published. I must congratuate one and all from Editorial and printers through to the letter writers. The articles are great so I will not pick out anything in particular except for the re-print of "To Frid From Funk" which has lost nothing over the years and gave me a real laugh. Of course having had a lot of correspondence with Frunk way back in the Crosby Post days, the article had extra meaning for me and I was also in regular touch with Frid in those days. Great stuff!

The colour photograph of Bing has reproduced beautifully but had the choice been mine, I would have gone for a younger Bing. Pity that we end up with reviews of Christmas albums in April — but that is a difficult one for Derek to overcome. I wish I knew as much about the background to Bing's recordings as Derek does.

But really, the thought that it would be possible to go back to a stencilled quarterly version of the magazine would be a retrograde step and totally unacceptable for me, for at last we have the quality of magazine which the memory of Bing deserves. It is the best and let us keep it that way.

As far as Les Brice's comments about the Derek Parkes record news and reviews are concerned, I agree to some extent with what he says, and while

Derek might well keep his members up to date with his newsheets, it is a strange situation with one Club working from within another to a certain degree, not that I can suggest any improvements when you have copy deadlines. Whoever writes the reviews is always going to have stuff arriving just after the deadline has passed, which does of course show up with Christmas releases which are so specific to just a few weeks in each year. My December BING did arrive in time for Christmas and I think I would feel the same way as Les had it not arrived, but as it did arrive, that points to the Postal Service and Christmas mail, rather than any fault of the ICC, although the slight delay in publishing so close to Christmas was bound to find some copies falling into the annual Christmas postal problems. At the end of the day, we must always remember that the whole operation of producing and delivering BING relies upon people doing a lot of voluntary work, so critical comment always needs to be weighed up against the voluntary efforts behind the publication and the general running of the Circle.

F.B. (Wig) Wiggins, 5608 North 34th. St., Arlington, Virginia 22207, USA

Just a note to send you and the other members of the ICC committee my heartiest congratulations on your magnificent 100th. issue of BING. It is an absolute stunner and by far the best issue of a Crosby magazine ever — and I have been a member of most of the clubs for 20 years. All of you should be very proud of your efforts.

One comment: in the letters section, two issues were raised. (1) Is the magazine too bland? (2) Should it revert to a one-man-gang type of editorship? My vote is a resounding "No" on both counts. BING is a highly professional product and I hope it stays that way. It is by far the best of all the Crosby magazines — because it *is* a committee product and not the personal hobby horse of a single editor. And bland it is not, I prefer the word "balanced". Keep it as it is, it gets better all the time.

Our American/Canadian membership has grown from 55 (when I joined the team in January 1991) to 75 (for BING 100) and I hope (and expect) further increases in the future.

Bert Day, 35 Galla Crescent, Dalbeattie, Scotland DG5 4JY. (Tel: 0556-611215)

What a lovely 100th. edition of the magazine. Did you notice that the cover photograph was the same as the one used on the dust cover of Charles Thompson's "The Complete Crosby" and that the negative had been reversed on one of them?

I though that you would like to know what result I had from the letter I wrote to Radio Sri Lanka asking if they still had any ORBS recordings in their library and especially any with the Tommy Handley Variety Band Box Programme with Bing as special guest.

In February, I received a letter from a gentleman in Carlisle whose hobby is listening to short wave radio. On Saturday night, the 22nd February, he was listening to Radio Sri Lanka when they read out my letter in full. The announcer said that there was no one there with any knowledge of the recordings nor were there any recordings left in the radio station. Someone thought that an enthusiast had got them all and the announcer repeated my name and address a couple of times and said that if the enthusiast was listening, he could get in touch with me. The man at Carlisle taped the broadcast and sent me a copy which is very clear. So the search goes on and who knows someone who heard it might have a copy of this elusive ORBS set of records. It would be lovely if it turned up. How amazing that the chap in Carlisle happened to be listening when my letter was read out.

Some months ago, I had a telephone call from Percy Bickerdyke of the "Evergreen" quarterly magazine. Percy was going to issue three Bing cassettes and Stan White had recommended me to him as a possible source to make the master tapes for him. Well I did over 100 pre 1941 Bing masters for him and he has selected the titles from those for the 3 cassettes, the first of which was issued with the magazine which came out on 16th March. I was mentioned in Evergreen and I wish I had known he was going to mention me as I could have got publicity for BING magazine. I will ask if it is possible to mention BING in the next edition when he lists what is on Vol. 2 of the set.

(Asst. Editor: It's good to hear about the Evergreen cassettes and thanks Bert on behalf of us all for putting the masters together. For further details of the cassettes, see Derek Parkes' Crosby Collectors Club elsewhere in the magazine.

I hadn't noticed that we had used the same photo as Charles Thompson but I am confident that our negative was the right way round. What sharp eyes you have Bert! We received a vast number of letters praising BING 100 and just one letter complaining that it was ***too*** *good and would therefore cost too much. We shall not normally have a coloured cover because it costs an extra £230 per issue but for number 100 we really had to do something special. It's great to have such positive comments from members and none were more direct than Arne Fogel, who wrote as follows . . .)*

Arne Fogel, 2324 Westridge Lane, St. Louis Park, MN 44516, USA

Good God! you can't *seriously* be considering a return to the old stencil format of production and highly personalised (read: cranky and ill-informed) editoralising. You have, almost overnight, achieved a level of professionalism, attractiveness, and appeal I never thought possible in a publication of this type. You're not becoming "bland", you're becoming a bona-fide *journal* for Heaven's sakes! This remarkable transformation goes hand-in-hand with the recent developments that show interest in Bing is rising. The magazine must continue to symbolise this progress, to be reflective of Bing's once and future appeal to all tastes, interests and age groups etc . . .

You are in the act of growing, improving, stretching out, and in the best sense of the word, maturing. And if you want to continue to be a part of the increased interest/rediscovery of Bing, you must keep the magazine from once again becoming a bitter embarassment for many of the folks who are working to help bring Bing back, full force, into public consciousness. PLEASE keep this beautifully produced library-quality publication moving forward.

Now that's off my chest . . . (whew!) . . . I should

mention that I am host of what I'm told is now the longest-running currently broadcast Crosby radio show in the USA. It's called "Bing Crosby On Record" on KLBB-AM 1400 in the Minneapolis-St. Paul area. We are in our 8th year and the most recent Arbitron Rating shows my program as the highest rated hour of the station's entire broadcast week! So Bing is alive and well here in Minnesota.

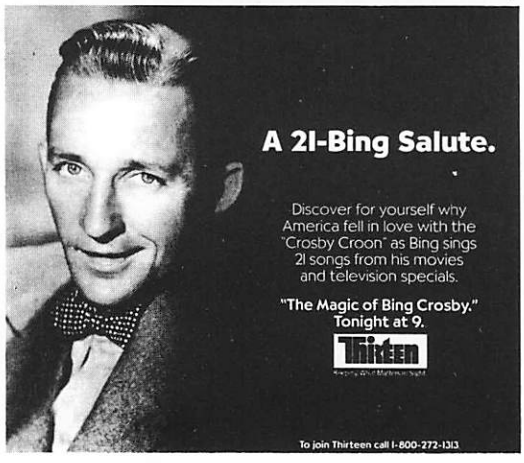
(Asst. Editor: It is particularly pleasing to get such encouragement from a professional of Arne's standing. He is involved in show-business as a broadcaster, singer, writer and producer. Now aged 42, Arne graduated with a B.S. degree in speech and theatre education. His first celebrity interview on air was with Bing by telephone. He is obviously a Bing fan but he also has a wide taste in music ranging from the Beatles to Billie Holiday to Louis Armstrong. Arne has sung on more than 1500 commercials (including one for Discover Card when he sang Pennies From Heaven in Bing's style) and his latest album is "You Call It Madness - Arne Fogel & Friends" on the Becca label. Thank you Arne for everything you are doing to keep Bing's name in the public domain.)

Ernest H. Sutkowski, 20 Baldwin Rd., Saddle River, New Jersey, 07458, USA

On February 12th., Jim Harlen, the DJ who hosts "The Make Believe Ballroom" weekdays on WNEW radio in New York City, had Tony Bennett as his guest.

Tony said that "Bing loved to sing — you could hear it in every recording. He wasn't concerned with making a hit record or making a big success — he simply loved to sing. And, he could sing with anybody. There were no ego problems so he got along well with all sorts of performers." Bennett also made the statement that "Bing 'invented the suburbs' i.e. golfing, fishing, just kicking back and relaxing." Nice to hear this testimony from the great Tony Bennett.

C30 THE NEW YORK TIMES **WORD AND IMAGE** FRIDAY, MARCH 13, 1992


A 21-Bing Salute.
Discover for yourself why America fell in love with the "Crosby Croon" as Bing sings 21 songs from his movies and television specials.
"The Magic of Bing Crosby." Tonight at 9.
Thirteen
To join Thirteen call 1-800-272-1313

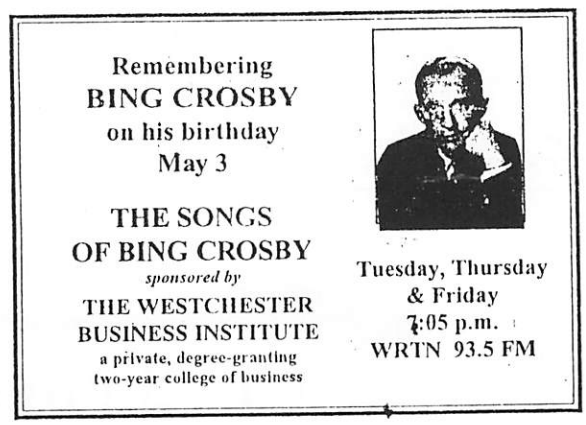
I heard recently from Didier C. Deutsch of New York as follows:

"I'm glad to report to you that I am currently at work on a new Bing Crosby compilation for Legacy, '16 Most Requested Songs' which, as the title suggests, will contain many of the songs with which he has been associated in his early years, including 'Dinah', 'Did You Ever See A Dream Walking', 'Let's Put Out The Lights', 'Sweet Georgia Brown', 'Brother Can You Spare A Dime', etc. This compilation is scheduled to be released in May, 1992. I realise that, for you, this is nothing new, but the songs have been digitally remastered and CEDARised for optimum sound quality. The CD should be an audio improvement over previous issues containing these songs."

Bob Lundberg, 5021 57th., Avenue Court West, Tacoma, Washington 98467-4802, USA

. . . the most important thing which has happened recently was that the video "The Magic Of Bing Crosby" was played throughout our country by the Public Broadcasting Company. The video was used as a draw for the annual fund raising drive. It had to be seen by millions. Ernest Sutkowski continues his three times a week "Songs Of Bing" on New York City WRTN radio station. Ernie does a marvellous task for the name of Bing.

THE NEW YORK TIMES, SUNDAY, MAY 3, 1992



(Asst. Editor: Both Bob and Ernest keep us regularly informed about Stateside matters and bearing in mind the fuss about Elvis appearing on a postage stamp and not Bing, we were amused to receive the following mock-up from Bob.

"Let's put Michael Crampton on a stamp,
His features glow like a lamp,
Whose fans would be jealous?
None other than Elvis!"

It all helps to bring a little cheer when opening the post. On the subject of the Elvis stamp, I gather that the Postmaster General has conducted a poll to choose the best picture and that Bing fans in the USA have responded by sending back the Elvis stamps with Bing's image superimposed!)

Colin Pugh, 29 Picton St., Montpelier, Bristol BS6 5PZ.

Stan White and I have been corrersponding about the source of the song "Why Don't You Fall In Love With

Me" which you mentioned in your article about Bing's wartime activities in BING 99.

The acetates I distributed of Bing singing "Why Don't You Fall In Love With Me" with a backing of — or sounding like — Glenn Miller's AEF Band, were made by myself. At that time I had a disc cutting machine and was cutting on a regular basis for various collectors. It was this experience that gave me an excellent insight into the recording techniques of that period. This was in the days of a cold stylus. Of course, many of the principles hold good to this day.

However, forty years is a long time and can play havoc with the memory. As readers of my book — "Alternate Bing Crosby" are aware, I like to state the pros and cons and let others make up their own mind. Had I been aware, back then, that over the years this item would become the subject of so much conjecture, I would have researched the source thoroughly while the matter was still fresh in the minds of those concerned. As it is, and this is what really vexes me, I just can't remember who sent it to me. I have a strong feeling it came from America and if so, would not only make it more difficult to 'date' but would place the ball firmly in the 'Miller' court. Of course, I still have the original disc and this is a glass based acetate as opposed to an aluminium based acetate. Now, I know glass based acetates were widely used in the States at one time but I'm not at all sure they were ever used in this country. But here, I *could* be mistaken. Returning to the hypothesis that the track was cut in England, the fact that the item does not appear on any recording sheets is not at all conclusive evidence that it was not cut here, especially when you keep in mind Bing's little idiosyncracy of occasionally cutting extra tracks *after* the scheduled recording sessions were over.

As a result of the copies I sent to other Bing collectors, the item soon came to the notice of the Glenn Miller Appreciation Society to some members of which I sent further copies. The reaction was a resounding 'yes' for the Miller Band. Now you might say it could have been wishful thinking but you must give them credit for some expertise in their own field. Now we learn that the BBC has broadcast a copy of my disc and has also pronounced it as a 'Miller'.

In the light of all we know I think I have to come down in favour of Miller to Melanchrino. But we keep an open mind and who knows, perhaps someone who reads this can furnish us with more evidence to throw in the scales.

Lionel's Lines

The Banned Played On

A couple of paragraphs in the daily newspaper caught my jaundiced eye, the other day. A brief summary follows — "BBC announce sweeping changes in Radio 2 in a bid to save its dwindling audience. Shows which have been agreed to be chopped by Frances Line, include the ABC Quiz by Ken Bruce, Cliff Michelmore's 'Some Of These Days' etc. . . . Since losing its medium wave frequency, the station's audience has fallen from 11 million to 9 million."

Please let it be known that I have been an infrequent listener to (live) radio since Carson Robinson and the Oxydol Pioneers, rode off into the sunset, for the last time. So, forgive me, if I'm a little out of touch. Can anyone enlighten me? Who are the two million 'deserters'? Has any survey been undertaken to establish who they are and what were their motives? More importantly, who is Frances Line? — The name is familiar but I just can't put a face to it.

I did hear a vague rumour that 'The Controller' (a fugitive from Dr. Who?) had issued a decree, to the effect that all recordings made prior to 1950 were to be 'exterminated' in that period before the children are put to bed.

As you, a loyal reader, will be aware, this effectively eliminates more than 50% of Bing Crosby's commercial portfolio. However, I have been also given to understand that this embargo need not necessarily include words and music written before this cut-off point. So, it will still be possible to enjoy 'Sweet And Lovely' by Purple Geranium or Accident Of Birth, recorded in the late Seventies, for example.

There will be no need to remind you that our favourite vocalist has endured and survived such prohibitions, before. For instance, you may recall 'Young And Healthy' which contains those lascivious lines:

> ". . . so let's be bold,
> In a year, or two, or three,
> Maybe we will be too old"

Now don't play the innocent with me — be ashamed for ever listening to it!

And it was during the last war that the (in)famous British Dance Band Committee found ways of making us baulk, in their efforts to ensure that the troops did not hear that brand of maudling verse which might have caused them to throw down their muskets and hop on the next boat home and in this respect, for a time, 'Mandy Is Two', 'Miss You', 'Moonlight Cocktail' and 'The Singing Sands Of Alamosa' were labelled as inappropriate. Perhaps not quite such a non sequitur as these, was a temporary 'stand in the corner', in 1944, for 'I'll Be Home For Christmas'. At this time, with Arnhem fresh in our minds and the Battle of the Bulge in full swing, it was considered a bit too much like counting our turkeys before they were stuffed.

To add to these, both 'I'm An Old Cowhand' (Ford V8) and 'Put It There Pal' (Pepsodent) fell foul of the BBC's vote on those fragments of free advertising which

BING ON THE BOX

It must be at least a decade ago that my name was last associated with this column. During that time there have been some significant changes. Regrettably, we have lost some members to the great reaper, but we have also gained some, newer and younger, who won't have seen Bing's films the first time around at the cinema. But, inevitably, the greatest change that has occurred is in technology. With the advent of video recorders at a price most can afford we can now build up our own film library according to our tastes. Added to which the satellite network is bringing us a continuous range of films to satisfy our cinematic predilections. As this issue will testify, the greater percentage of Bing films will be beamed at us from inner space — and not just in English. Earlier this year I was flicking through the channels and caught Bing with Yves Montand in the film 'LET'S MAKE LOVE', dubbed into German! That's where the future lies for our best chance of 'free from commercials' films — the Movie Channel in particular which, along with Sky Movies has the programming address of: Sky Television, Programming Department, 6 Centaurs Business Park, Grant Way, Isleworth, Middlesex TW7 5QD. Worth writing to in our quest for more, and some of the older Bing pictures — and I'm talking early 'Thirties here. Okay, then, let's take an initial look at the principle offerings.

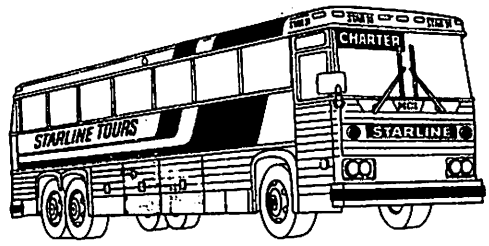
THE COUNTRY GIRL — BBC2 — 30/3/92
SAY ONE FOR ME — Comedy Channel — 19/4/92
THAT'S ENTERTAINMENT — Movie Channel — 9/5/92
THAT'S ENTERTAINMENT Part Two — Movie Channel — 10/5/92
HERE COMES THE GROOM — Comedy Channel — 28/6/92
THE ADVENTURES OF ICHABOD AND MR. TOAD — Filmnet — 28/6/92
DIXIE — Movie Channel — 9/7/92

As it can be seen, only one from a terrestrial source in a list of seven and, apart from Filmnet and the Comedy Channel, all are repeated a few times during the course of the relevant month.

Over the years I've tried hard to come to terms with 'THE COUNTRY GIRL' and have wondered why the likes of Bing, Cagney as Bottom in 'A Midsummer Night's Dream' and Bogart fooling around as a vampire in 'The Return of Dr. X' — and others — felt the need to depart from the screen characters for which they were loved and admired. Bing's acting ability was always more than adequate for the romantic devil-may-care roles which supported his unique vocal talents but, speaking personally, it was never so good as to make me believe in him as the weak-willed Frank Elgin. Even as Father O'Malley — for which he won his well deserved Academy Award — his ecclesiastical confines couldn't subdue that bubbling good humour. You could believe in him; Bing and O'Malley were synonymous. But in 'THE COUNTRY GIRL' this was Bing acting and it showed. Why he was Oscar nominated for the Elgin role, and Grace Kelly actually awarded one, when William Holden acted them both off the screen, will always remain a mystery to me! Happily, a couple of fair tunes were on hand to relieve the despair and, also happily, only two years were to elapse before the romantic partnering of Bing and Grace in the magical 'High Society'. What a contrast!

The professional critical fraternity were none too enthusiastic about Bing's third outing as a priest in 'SAY ONE FOR ME': the film as a whole, not just

Father Bing — with Robert Wagner



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14 nights in Hollywood, California. — Single room supplement: £266.00.

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PLEASE MENTION "BING CROSBY ICC MAGAZINE" WHEN SENDING FOR INFORMATION.

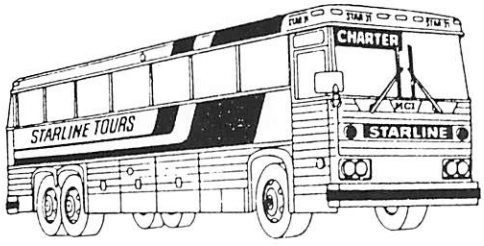
Departure date: MONDAY, OCTOBER 4th 1993
14 nights in Hollywood, California

GOING TO HOLLYWOOD

New member Clive Roberts runs a business called Starline Tours and he has written to tell us about a trip to Hollywood he is organising for October 1993. Full details are given in the advertisement opposite and this seems to be a very interesting tour which has been specially tailored to the Crosby fan. One of our long established members, Percy Keepin, has been on a tour to Hollywood with Starline Tours and has given us enthusiastic reports. In addition to the itinerary set out in the advert, Clive is trying to arrange for people who knew Bing to talk to the tour party. Two of his friends are Johnny Grant (he had a small part in White Christmas as Eddie Harrison, the TV host) and the producer A.C. Lyles. Both men knew Bing and have many stories to relate about Hollywood. Clive has sent us the photograph below of Bing's hand and footprints in the pavement outside Mann's Chinese Theatre.

Clive has been organising 'movie buff' tours to Hollywood for the last 15 years and Percy Keepin at 422 Tonbridge Rd., Maidstone, Kent ME16 9LW (Tel. No. 0622-27955) would be very pleased to give anyone interested some background information about his trip. It may well be that some of our American members might like to meet up with the trip and Clive will be pleased to arrange this. I've mentioned to Clive that visits to the Cocoanut Grove site, the Crosby Office building and to Bing's former Hollywood homes might also be of interest and no doubt there are other places which we could suggest as well.

Write to the address in the advert for the brochure for further details.



Gary went on to request that I suggest others that he might contact when visiting London in March. This had me scratching my head a bit, but I compiled a list of names, which included both Alan Dell and Ken Barnes. Gary had also mentioned something about wanting to visit any Crosby archives. I thought that Ron Bosley's photo collection might interest him, and so I added his name to the list. I also recommended Gary to try and see Don Haizelden's collection of memorabilia.

Gary eventually turned up in England for a week at the end of March. He quickly realised that he had allowed himself too little time, but said that he had met some wonderfully interesting people and would plan a return trip. Unfortunately, time precluded him getting across to the Isle of Wight, but I was glad to hear that he managed to get up to Birmingham to see Fred Reynolds, and that he also met John Marshall.

In the last issue, Trevor Wagstaffe echoed the frustration of many members at not having access to the poems which Bing recorded in London. I was there of course when Bing recorded them, and I remember the great joy of hearing Bing's superb speaking voice coming over the speakers. Bing handled everything with much ease as was typical of the great man. The purpose of these recordings was to provide a bonus to accompany a planned box set, although they were also done as something of a favour to collector, Noel Mould. But the bonus was not to be, as we all know. What happened was that the tapes were part of Ken Barnes initial thinking regarding the packaging of Bing's radio tracks with Buddy Cole. However, to cut a long story short, Ken Barnes ran into a lot of difficulties in arranging the wonderful 10th Anniversary Collection, of which he had planned to have the poems as a part. He rang me one night quite distraught having received a very threatening telephone call from someone apparently close to the Crosby family, threatening him with legal action over the Buddy Cole tapes. Ken of course, had arranged a deal via Basil Grillo in the Crosby office, but it took some time to persuade everyone that everything was above board. Having had so much trouble though, Ken decided to leave the tapes out.

Since the publication of the last issue, I have written two letters to Kathryn Crosby requesting her to give consideration to letting Bing's fans enjoy purchasing more of the Buddy Cole material, pointing out that this would be in line with Bing's wishes. I have also written to three smaller record company outlets in the USA, to try and add to the pressure. I have had letters from Kathryn in the past in which she has explained her efforts to establish who owned the tapes. She mentioned that she had contacted Bing's lawyer, a gentleman by the name of Roy Farrow, to find out their exact whereabouts and have them brought to her house. "We unlock these mysteries one at a time" said Kathryn.

Members may wish to know that in the run up to the release of the video "The Magic Of Bing Crosby", Bryan Johnson of "Film Syndicate" rang me. He explained that he had visited Kathryn to discuss the video and found her very helpful and enthusiastic.

Recently, I happened to be browsing through the huge volume of mail which has accumulated here over the past 55 years. I came across a letter from one "Bones" Howe, dated 26 February 1959. Bones was employed as a recording engineer at Radio Recorders Studios in Hollywood and I had written to him after purchasing the "Fancy Meeting You Here" album. I was looking for some information about the recordings and was also interested to know if Bing and Rosie had recorded it out in front of the band, rather than being isolated away from the orchestra. In his quick reply, Mr. Howe kindly sent me the actual recording sheets, with all the details of recording times, the various takes, and the editing that was done. Apparently, the RCA producer, Simon Rady, had insisted that Bing and Rosemary should be "stood in front" to get the correct atmosphere and the feel of things.

Mr. Howe on the other hand, would have preferred them in a recording booth in order to capture their voices perfectly, but he had to bow to the wishes of his customer. One problem though was that Bing and Rosie each had their own microphone and each had the same instinct to turn their heads away from the mike when singing to each other!

All in all though, it was a happy and relaxed session, with Bing and Buddy Cole, who played piano, keeping up a constant banter between takes. Here's one secret for your notes. On "Isle Of Capri", the key was so hard for Bing that in one duet segment, he had to drop Bing's voice out in the dubbing because the notes he had to sing in the harmony were beyond his range. In dropping Bing, he also had to drop out the bass fiddle which was on the same stereo track. Listen to the place in the second chorus where Rosie sings ". . . but then the boat whistle warned not to linger . . . " See if you can hear the bass fiddle drop out under that place.

I guess that's all for this time. My best wishes to all members and their families.

Leslie Gaylor

The Finest Series of Recordings Ever

by RALPH HARDING

As Max Bygraves would say, "I wanna tell you a story!" About twenty-five years ago an avid, dedicated Bing Crosby collector had a dream. He envisaged a series of Long Play records commencing with Bing Crosby's very first recording and continuing until the end of 1934. These volumes would include every recording including all known alternate takes in strict chronological order. The LP covers would contain complete information and hitherto rare and exclusive photographs of Bing Crosby. In 1984, having saved enough money to carry out this difficult project, our dedicated collector spent his entire life savings in producing Volumes One and Two of a new label, JONZO. By now, readers will realise that I'm writing about John McNicholas. John, with the total co-operation of several collectors, and employing one of the finest recording engineers in England, commenced producing what many regard as the finest series of Bing Crosby recordings. Several collectors, myself included, supplied John with mint copies of ancient 78 rpm records and hitherto unissued alternate takes, freely and without any form of payment. The first seven volumes were issued on a fairly regular basis and sold quite well over a period of time. Bing Crosby collectors were quick to realise that they were superbly recorded and were as true a reproduction as it was possible to obtain. There was never any trace of the "cathedral" and echo sound that mars so many commercial issues. To my mind, the series of JONZO long play records were the most important issues since the Bing Crosby autobiography.

And then, for no apparent reason, when the Whiteman, Sam Lanin, Ipana Troubadours and Dorsey Brothers tracks had been completed, and when the superb Crosby recordings for the American Brunswick period began, the sales fell off. Despite highly favourable reviews on radio broadcasts by Benny Green, Alan Dell and other critics, sales of these volumes reduced to the level when each issue resulted in a complete loss. There has never been any intention of making a profit from these volumes and each issue has been subsidised by the sales of previous issues. It is obvious that if any particular volume does not sell, then the money is not forthcoming to pay for the next issue.

At this time, I understand that there is no money available to issue Volume 14. If these Volumes of the Chronological Bing Crosby are discontinued through lack of sales, it would be a crying shame. I have it on good authority that Long Play records will cease to be produced by the major record companies. This has already happened in America and Australia. I recently spent four months in Australia and L.P.'s are as rare as hen's teeth. I have also read in the media that in a few years to come, LP's will not only retain their value but increase four-fold.

As a Bing collector for the past sixty years and, in company with many Bing buffs, I urge all readers of BING and members of The International Crosby Circle to write to John McNicholas, P.O. Box 212, Harrow, Middlesex HA3 7LD and pledge your support. Better still, buy that Volume of JONZO that you do not have in your collection. So far, thirteen volumes have been issued (numbered 1 to 13 inclusive) and each and every issue has been a gem. I assure you that you will not be disappointed. And the price is cheaper than a compact disc.

If JONZO, Volume 14 is produced (and, dear readers, it all depends on your support) the following Bing Crosby tracks would be included:

Sweet Georgia Brown
Waltzing In A Dream
Happy-Go-Lucky You
Lazy Day
Let's Try Again
Cabin In The Cotton
With Summer Coming On
Love Me Tonight
Some Of These Days
Please
How Deep Is The Ocean
here Lies Love
A Ghost Of A Chance
Linger A Little Longer In The Twilight
We're A Couple Of Soldiers, My Baby and Me
Brother, Can You Spare A Dime.

Can you, in all conscience, ignore the possibility that this L.P. record may not be issued due to apathy and lack of support?

Letter from Leslie

The eighth day of April last was indeed a most memorable one for me. It started well with this delightful island bathed in sunshine. I felt better still when the second postal delivery brought forth my copy of BING 100. What a fine production job! Congratulations to all concerned.

Earlier this year, through the good offices of those two stalwart American members, Frank Smith and Ernest Sutkowski, I learned that the American publishers William Morrow and Co had engaged the music historian Gary Giddins to write the "definitive" book on Bing.

I quickly made contact with Gary and sent him a variety of bits of information. In no time at all, I received a letter from him which conveyed his obvious pleasure — "This note is an entirely insufficient expression of my gratitude for your marvellous letter and photocopies."

occasionally find their way into the lyrics of popular songs.

Nowadays, I believe that there is an unspoken form of censorship which may, very well, preclude the broadcast of some of Bing's finest recordings. I do not think it would be too paranoid to suggest that there is the possibility that someone has been delegated to patrol the aisles of the BBC's record library, marking those records which have potentially, hurtful, ethnic references. This was brought home to me recently, when I purchased a modern song copy of 'Mississippi Mud' and discovered that it varied from the original in that the 'people' now beat their feet on the Mississippi mud. I should point out that the 'cleaning up' of this type of lyric began over forty years ago but racial awareness has gathered momentum since then and we can speculate as to whether Bing's early recording of 'Let's Do It' with Cole Porter's derogatory allusions to Orientals will ever be broadcast again. Or his splendid 1934 version of 'Swanee River' which unfortunately, includes the line, 'Oh! Darkies how my heart grows weary . . . '. The song was last heard in its original form on a Kraft broadcast in 1945 before being amended to, 'Oh! People how . . . ' for a duet with Lindsay, on Chesterfield, in 1950 and again in 1953, with Gary, during the contrapuntal melody for the commercial recording 'Call Of The South'.

When coloured composer, Spencer Williams wrote 'Basin Street Blues' in 1928, it contained the line, 'Where the dark elite always meet'. This was revamped for Bing's famous 1937 rendition with Connie Boswell to 'Where all the dark and light folk meet'. He sang the song many times, on radio and television, with various interpretations of the line in question, probably getting closest to the original, duetting with Ella Fitzgerald, on Chesterfield Radio in 1949, with 'Where the elite always meet'. I must confess that I can find nothing wrong with the line as written.

There are others from the same genre which are unlikely to be heard — 'Shine', 'Old Black Joe' and just go over the opening lines of 'My Old Kentucky Home' to reveal a double whammy!

It has not been unusual for vocalists to have placed restrictions on themselves, due to their unwillingness to sing certain songs of types of song. Bing's earlier reluctance to record songs of a holy nature, is well-documented and although the evidence is slim, it would appear that he shared the same aversions as some others when singing the line from Cole Porter's, 'Anything Goes', '. . . now only use four-letter words, writing prose'. On Kraft Music Hall, in 1945, it seems that he deliberately, slurs the phrase to 'f' letter words' and in the only other example with Buddy Cole (Pete Moore), the meaning is destroyed when he sings '. . . only use short letter words'. As a point of interest, in his 1956 film version of 'Anything Goes', Mitzi Gaynor sings 'three-letter words' which surmounts the problem but still retains some credibility.

Still on the subject of alterations, Bing's ability to extemporise to suit the mood or occasion, endeared him to many and examples of this are legion but there are a few curiosities that intrigue me. The following may not be over-familiar to you:

'Some search for solace in a sad and gloomy song
And delve into the depths of that dimension
While others thrive on things that terrify the throng . .'

It is, in fact, the first three lines of the verse for 'Sing A Song Of Sunbeams' which is still printed thus on song copies. I think that the only example we have of Bing singing this, is from the soundtrack of 'East Side Of Heaven' — with one minor difference, for 'gloomy' he substitutes 'sombre', thereby emphasising the alliterative quality of the lines.

Studios had the habit of registering movie scores, as unpublished songs, for copyright, long before filming actually commenced and in the interim, lines were, occasionally, amended. My question is, who came up with the 'better' word. Was it Bing, a self-confessed lover of words and language or had Johnny Burke had another look at his thesaurus and found 'sombre' right next to 'gloomy'? I would suspect the latter, particularly as the published copy continues:

'People all are waiting for a grin
If you smile, they'll give in.
Folks will like you if you're never cross
Someday, they may even make you Boss'

I'll leave you to investigate how this finally turned out.

A puzzling error occurs in Bing's 1947, million-selling hit, 'Galway Bay' when he sings the incorrect line:

You will sit and watch the moon rise over Claddagh
And watch the barefoot gossoons at their play'

Apart from the fact that 'the barefoot gossoons' would be unlikely to be indulging in floodlit football, it necessitates singing, later in the song:

'Or to sit beside a turf fire in the cabin
And watch the sun go down on Galway Bay'

Bing uses the song, six times, during the Philco Radio Time series but it is not until the last three versions, in 1949, that the error is discovered (pointed out?) and he gets closer to the correct (and more logical) lines:

'You will sit and watch the moon rise over Claddagh
And watch (see) the sun go down on Galway Bay'

And we can only hazard that he had been working with the same erroneous song copy since November 1947.

Well, I seem to have digressed from my original theme. However, if it will send you, hotfoot, to your collections, to listen, then it will have been worthwhile but I am no nearer to answering the questions that I posed earlier. Unless . . . Could it be that she is the Frances Line (nee Goatbread) who played opposite me in The Finchley Mummers', 1957 production of 'Six Who Pass While The Lentils Boil'? — In which event, she has the right to bear a grudge.

Lionel Pairpoint

Bing's contribution. However, I've always liked this movie, especially for the very meaningful but equally tuneful Sammy Cahn — James Van Heusen songs which were featured. Character actor Ray Walston added greatly to the dramatics, and a couple of scenes with him and Bing together were quite moving. Something that I noticed for the first time with this recent screening was Bing's slight lack of synchronisation when 'miming' to his pre-recorded songs. But at least it was a film that provided us with the opportunity to hear Bing with the unseen Buddy Cole at the piano (faking by Ray Walston) with "I Couldn't Care Less" — classic Crosbyana of the period.

In 'THAT'S ENTERTAINMENT' Bing has a considerable share of the narration, so it can be considered as original Crosby material on film. This apart from his musical contributions; all of which were lifted from previous appearances on screen in MGM movies. These were "Going Hollywood",from that film, and his duets with Sinatra and Grace Kelly, respectively, from 'High Society'. We had to wait for 'THAT'S ENTERTAINMENT Part Two' for the all-time memorable "Now You Has Jazz" — the only time I ever heard a cinema audience break into applause. From 'Going Hollywood' a tequila soaked Bill Williams — alias Bing — gives us the 'Crosby cry' with "Temptation" as the other of only two genuine Bing contributions in this sequel; though, and rarely mentioned, Bing is seen briefly in a Hanna - Barbera cartoon sequence that has never appeared anywhere else as far as I am aware. One other Crosby reference occurs in this compilation when Jimmy Durante singing "Inka Dinka Doo" — accompaniment by Harry James — breaks off from a long, croaky warble to say, "That note was given to me by Bing Crosby; and was he glad to get rid of it!"

At the time of compiling this column the remaining films have yet to be screened — though scheduled as dated. So comment thereon can await the next issue whilst I cast around for other TV/radio/video Bing orientated items. He is always cropping up somewhere, and in a recent 'That's Life' his "Gone Fishin' " duet with Satchmo was played over an item in which Esther Rantzen interviewed actor Sir Michael Hordern on the parlous state of many of our rivers, due to drought conditions and increased water usage, principally in the south of the country. "Busy Doing Nothing" is another track that has been heard as a voice-over more frequently in this case as it has been used in a Woolworth's TV commercial . . . and has caught on with his children, so Malcolm our Assistant Editor informs me!

Before turning to the steam radio scene this seems an appropriate time and place in the magazine to make a reference to the Walt Disney Home Video release, 'VERY MERRY CHRISTMAS SONGS', D206572, selling at around £7.99. Not all members seem to have heard of this twelve track compilation (which was released in 1991), of which Bing's 1962 commercial release "Let It Snow, Let It Snow, Let It Snow" is one. The animation is new, but old favourites Mickey, Donald, Pluto and others perform against a backdrop of wintry Christmas scenes whilst, in the Crosby contribution, a sparkling snowflake replaces the more traditional 'bouncing ball' to help us sing along with Bing. As with all Disney productions the animation and sound are in perfect harmony and the linking from one track to the next makes it impossible to see the join. Apart from Bing the only other known solo artiste is Gene Autry, and it sounds to me as though he recorded this especially for the compilation which, produced in 1988, would have made him eighty-one at the time! Is he still around! I don't know. Other tracks are by a Disney children's chorus, a children's choir and Living Voices. Well worth adding to the collection.

Despite all the foregoing, radio is still the dominating medium via which to hear Harry Lillis Crosby in all his many vocal guises. In reality, to cover the subject properly an entirely separate column is needed. For it must be true that in any four month period at least one hundred and fifty Bing recordings are broadcast on the many national and local radio stations throughout the United Kingdom and Ireland. My own awareness is related to John Gunn's '78 Vintage' programme on BBC Essex, during which he has a regular Crosby Corner. This clashes with Benny Green on Sundays, but does allow following on with Alan Dell with his 'Sounds Easy'. Both national radio, of course. Usually, I can easily forego the acerbic Benjamin, but just lately he has been playing quite a few Bing tracks. Not because he particularly likes them, ". . . the number of re-issues pouring out has to be acknowledged somehow.", appears to be his principle justification. Also on national radio there has been a tribute to Perry Como on the occasion of his eightieth birthday. In this type of broadcasting Perry never fails to acknowledge his awareness of Bing's supreme place in the history of popular music; ". . . if it wasn't for Bing I'd probably still be cutting hair." has been a typical comment over the years for this erstwhile barber.

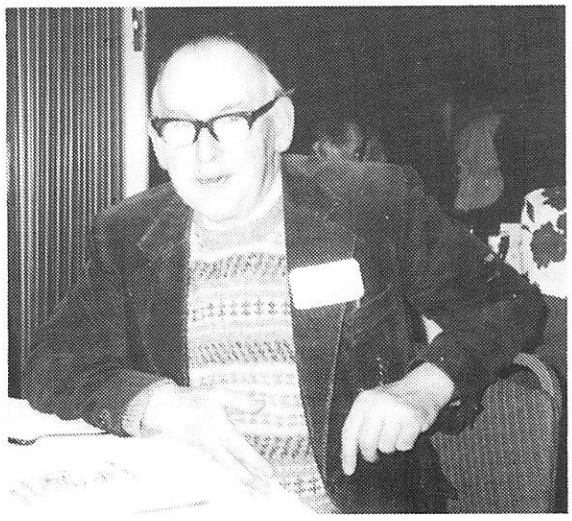
From the Cambridgeshire and Peterborough area Richard Spendlove and Trevor Littlechild have been flying the flag for us; the latter in particular having aired a Bing tribute that included "Happy Feet", "I've Got The Girl" and "Just One More Chance" from Bing's first national radio broadcast. It was fortunate that this year saw the anniversary of Bing's birthday fall on a Sunday, giving the many 'easy listening' programme presenters the opportunity to expand their Crosby corners and play something different. Many of these tributes came from radio sources such as Philco Radio Time and Mail Call, quite a lot of which is out on CD. We all realise the main reason for this continuous activity is the promotion maintained by Bing supporters everywhere. Fans who constantly write in with their requests and supply the information that makes the less distinguished presenter sound very knowledgeable. It's a system that works very well, and on radio keeps Bing in the public eye. Of course, TV is a little harder.

Bert Bishop

(EDITOR: It's good to see Bert back as a regular contributor again. His comments about Bing's performance in 'The Country Girl' ought to provoke some response and we look forward to the letters!

On a related subject, Ian Lawrence drew our attention to an article in the Sunday Express of May 24th which indicated that a film about the life of Russ Columbo is to be made starring Tom Cruise. This should be interesting and I wonder who will portray the young Bing. We await further developments.)

ROAD TO GATESHEAD

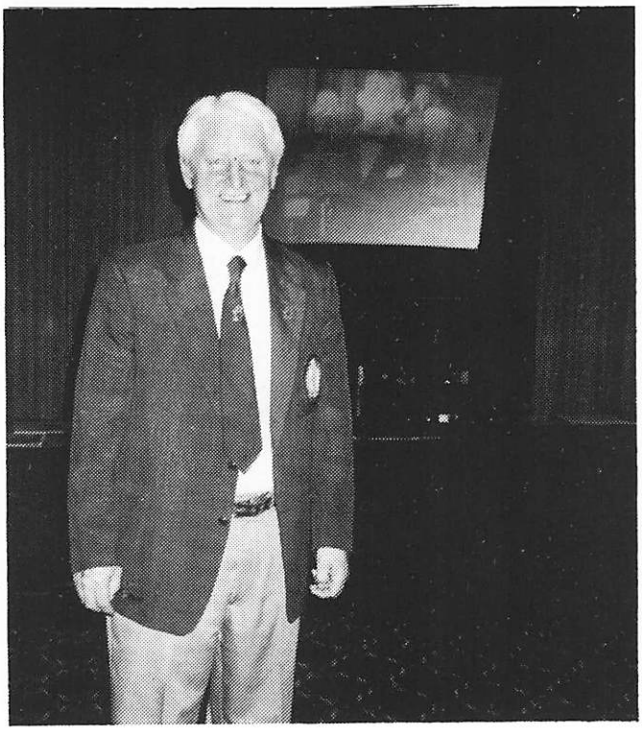


Phil Morgan, the diligent recorder of our social events seen at the Swallow Hotel.

The 1992 social season opened with 'An Evening with Bing' held at the Swallow Hotel, Gateshead on Friday 8th May.

Around 50 people attended and as always, many of these came from far and wide. We in the North East regard the Gateshead meeting as a National event rather than a local one and the presence of Bing devotees, Michael Crampton (Leeds), Gwen Harvey (Farnborough), Malcolm and Pat Macfarlane (Nottingham), Matthew, Janice and Jean Sprott (Scotland), John Stonehouse and his wife (Lincoln) together with their daughter, Lynda (who travelled from Germany), Ron and Peggy Pearson (Southend) and Dennis and Jean Saville (London), proved that point.

Guests were warmly received and introduced by the organiser John Joyce.



This year, for the first time, John's introductions were filmed on video and later shown to the guests, much to their great delight. I must here express our appreciation to local broadcaster, Peter Hetherington for his publicity for the event and his continued support for Bing in his radio programmes.

Introductions over, we settled down to a wonderful evening which included a 3-course meal and some excellent video. There was a quiz based on the middle sections of well-known songs. The standard of answers was exceptionally high with several guests collecting prizes.

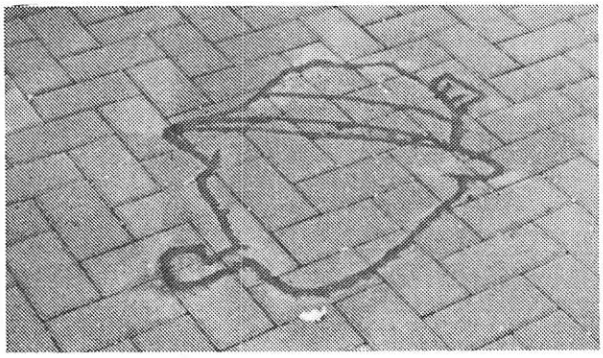
Later in the evening, some items of Crosbyana were donated by Ken Merry with a request that they be raffled with the proceeds going to club funds. This was duly done and realised £35. Thanks, Ken for a much appreciated gesture.

The video "The Magic of Bing Crosby" was shown and generated great interest as many present were viewing it for the first time. This splendid video was fully reviewed in the last issue of BING so I won't dwell on it, except to say that for me the two outstanding items are the up-tempo version of "Ol' Man River" and Bing's interpretation of "I Left My Heart In San Francisco". This latter performance is by far and away the best version I've ever heard, putting to shame a more well-known version by another singer. Bing's diction is, as always impeccable and leaves no doubt that it is his heart that he left, whereas I'm still not sure whether the other singer left his heart or his harp!

The evening passed all too quickly and came to an end around midnight. A vote of appreciation was made to John Joyce for his marvellous organisation and ability to make these evenings the successful and happy occasions that they always are. John also provided beautifully produced menus and place mats which were proudly carried home as souvenirs. Thanks, John. Details of next year's event will be announced in a later issue.

Phil Morgan

Thanks Phil for your usual comprehensive review. One member who attended the meeting was Gwen Harvey. Some members like to keep a low profile in their liking for Bing but not Gwen. So enthusiastic is she, that she has had the familiar Bing emblem sketched on to her patio at her home. Gwen has kindly supplied a photograph which we are pleased to reproduce.



INTRODUCING THE BING CROSBY SONGOGRAPHY PROJECT

I never cease to be amazed by the new research that is constantly being undertaken into Bing's career. Colin Pugh, one of the most knowledgeable of our members, introduces yet another.

Discographies, Filmographies and Radio Show Directories have all been the subject of publications on numerous occasions in the past but to date, a Songograhy for Bing has not been previously attempted. This is, without doubt, due to the prodigious and awe-inspiring task such a project presents. You will no doubt be pleased or at least interested to learn that such a project is not only being currently worked on but is in advanced stages of preparation. As long ago as 1985 the grounds were laid for this monumental task, now a first draft is virtually completed and it is hoped to get a final draft to the printers this year. The printing and publication is to be undertaken by none other than John Joyce and the quality of his work is well known to us all.

For those not familiar with a Songography I should explain that it is a complete alphabetical listing of every song Bing sang during his entire life, in every medium — Radio; Television; Records, Concerts; Films etc. Most collectors are aware that many songs have more than one title by which they are known, some with as many as three or four. This has been taken care of by a comprehensive system of cross-referencing wherever these alternative titles are known, so whichever title you refer to it may be located. A final count of the different number of titles has yet to be taken but 3000 is an approximation. Taking each title in turn there follows a chronological listing of every date throughout Bing's life on which that title was sung. Against each date is given the medium in which it was performed — Radio, Television etc. Next to the medium we have the various sources as follows: for Records — the master number; for Radio and Television — the name of the programme, eg Kraft Music Hall; for Concerts — the venue; for Films — the Film Title. Finally is given the accompaniment — Vocal and Orchestral.

From the above it will be seen what a mammoth task this is and this short preview will no doubt arouse considerable interest, if not excitement, among collectors, Since Bing's death, in the absence of newly recorded material we have been, and continue to be, offered a steady flow of his performances mastered from his vast legacy of Shows. For this we are truly grateful but it does mean that any discography is either confined to studio recordings or is out of date soon after publication so we are left with no reference book that is complete. With the publication of Bing's Songography, whilst it will not tell you which titles have been posthumously mastered (an ongoing enterprise), at least it presents you with the full scope and potential. Outside such specialized applications we can look forward to a much needed reference book for the many other facets of our hobby and collection.

The 'nuts and bolts' of this project are being handled by Frans van der Kolff in Holland, with whom I have closely liaised throughout.

Colin Pugh

THE SINATRA MUSIC SOCIETY

The Telegraph Magazine of 23rd May carried a feature on Mr. Sinatra's British devotees and this made very interesting reading. The Society was founded 37 years ago and now has 2,500 members making it the largest Sinatra 'fan' club in the world. I use the word 'fan' wrongly because in reality the Society is very similar to the ICC with researchers, collectors, film-buffs mingling together with a common bond. They have a bi-monthly magazine called "Perfectly Frank" and they have a number of branches in the UK. I have often felt that a joint meeting with the Sinatra Music Society would be worthwhile and perhaps I'll mention this sometime to the club officers. Certainly many of our members admire Frank Sinatra (despite Reg Bristo's brainwashing) and many of the SMS members have some regard for Bing. Indeed in the Telegraph magazine, there is a picture of SMS member Greg Marshall and behind him on his wall are two photos of Bing! Is this the same G. Marshall who is recorded as one of our members too?

Malcolm Macfarlane

CELLULOID CROSBY

Our resident film expert, Keith Parkinson, turns the clock back forty years with a look at one of Bing's lesser-known films.

"Bing — Just For You"

Forty years ago this autumn, 'Just For You' was premiered. Shooting on the Paramount backlot had started in the February of 1952 and by May the Decca recordings that would be made available at the time of the film's release were in the can. Looking back at best it was an 'Okay' movie. It did not stretch Bing's acting abilities, but then it wasn't until later in the decade that the type of role which allowed the serious side of Bing to be demonstrated was regularly offered to him. Musically, 'Just For You' had one strong song ('Zing A Little Zong') and some less than memorable numbers. 'The Live Oak Tree' was particularly unhummable. Although not a dreadful score, Bing must have expected something stronger when he persuaded Harry Warren to write the music. Lyrics were from the pen of Leo Robin, who was the studio's second choice when Johnny Mercer proved unavailable. In fact, two songs commissioned for the film were dropped as vocals. Both 'Spring Fever' and 'Flight Of Fancy' were relegated to background music. Bing made commercial recordings of both for Decca in the Spring of 1952 when it was thought that they would feature vocally on the soundtracks.

The engagement of Harry Warren by Bing, which I referred to above, is worth relating in a little more detail. Warren had been a successful film music composer for the preceeding twenty-odd years. He had never worked for Paramount and Bing started his ten year plus association with that studio. Warren recounts how he received a telephone call from Bing at six o'clock one morning. Bing wanted to know if Warren was working and when he found out that he was unemployed he offered him the 'Just For You' assignment. It was Crosby and Warren who steered Paramount towards the selection of Robin as lyric writer. Bing's disappointment at finding that number one choice Johnny Mercer was unavailable made him consider the early hit recordings he had made. Robin had provided him with a number of major successes when he wrote in collaboration with Ralph Rainger from some earlier Paramount musicals. When Harry Warren and Leo Robin had completed the 'Just For You' assignment, Warren recalled: "We played all the songs for Crosby over a couple of days and in each case it was a polite nod of approval, with a 'fine' at the end. No fuss, no bother. The only time we saw him was when he was on the set when he was working, and there were no problems."

Ethel Barrymore had a substantial part in the film as a headmistress. She was in her seventies when the film was made and was past her acting peak. Bing observed: "I noticed that when Ethel was rehearsing for scenes apparently she was not concerned with her lines, the business or the props. But when Elliot Nugent, the director, finally said, "Let's take it' her first take was perfect." Nugent was unprepared for such perfection and kept requesting retakes, with Barrymore's reading of the part deteriorating. Bing remarked, "Like any true champion she'd built herself up for one major effort and that was it." Ethel Barrymore was a Crosby fan. "He doesn't know it", she said, "but the family and I love his stuff. We've got practically all of his records back to the time he was with Paul Whiteman." In fact, Bing was aware of her feelings towards him. On August 15th, 1949, she had celebrated her seventieth birthday, which conveniently co-incided with her fiftieth year as an actress. The Academy of Motion Picture Arts and Sciences had arranged the most ambitious taped radio programme up to that time. At 10.30 p.m., one hundred and fifty colleagues paid tribute to her. The U.S. President, Harry J. Truman, opened the programme by praising her and then statesmen such as our own Winston Churchill had their say before giving way to Broadway and Hollywood personalities. But the highlight of the evening from Ethel Barrymore's standpoint was Bing singing "Happy Birthday".

Bing's connection with the Barrymore family goes back to the late 1930s. He admired the acting of Ethel's brother John and succeeded in obtaining a booking for him on the Kraft Music Hall. By this time in John Barrymore's career drink had advanced his state of alchoholism to such an extent that physically and mentally he could be an extreme problem. Kraft decided to play safe by arranging for Barrymore to recite a soliliquy from 'Hamlet'. This was the sort of material Barrymore had performed many times and he had committed it to memory. However, midway through the live broadcast he suddenly clutched at his head and began shaking so violently that Bing expected him to collapse. He managed to finish his performance and the listening audience was unaware of his ordeal. John Barrymore died in 1942, his body ravaged by the effects of cirrhosis of the Liver, chronic gastritis, haemorrhaging ulcers, arteriosclerosis and bouts of pneumonia.

Back to the movie. At the time 'Just For You' went before the cameras in early 1952, Charlie Chaplin rented the Paramount backlot for three days. This was to film exterior scenes for his film "Limelight". Jerry Epstein, who was Chaplin's personal assistant at the time, said:

> "At the Paramount Canteen, Charlie and I sat next to Bing Crosby, the kingpin on the Paramount lot. He stared at us hard, as though we were intruders on his territory."

However, a few years later when Chaplin was looking for someone to provide vocal on a song he had written for 'A King In New York' he asked for someone "As good as Bing Crosby." A young Matt Monro* was eventually hired, but Chaplin had the right benchmark.

'Just For You' was placed 17th in Variety's 1952 compilation of top moviemaking films. It was credited with earning rentals in the U.S.A. and Canada totalling $2.9m. In that year, Bing was placed 4th in the 'Motion Picture Herald' list of the top ten box office stars.

(Editor's Note: I was intrigued by Keith's reference to Matt Monro and "A King In New York". I have a 1956 press cutting which states that Michael Holliday was enlisted to provide an off-screen Crosby-like voice. Moreover, 1956 may I think have been a little early for Matt Monro.

That said, I once sat through the whole film listening for "the Crosby voice", only to find that, from the UK version at least, it had been left out!).

THE A-Z OF BING'S MOVIES

Continuing Keith's epic, we conclude the letter "B" in the listing of Bing's films and the songs and people who contributed to them.

BUCKIN' THE WIND *(Song).* This Sam Coslow — Arthur Johnston opus was written for the Paramount production 'Too Much Harmony' (1933). It is the finale piece in the movie and Bing is joined by Judith Allen and chorus. Paramount clearly saw it as a strong song and in a 1933 'Hollywood On Parade' short they had Bing sing the song as he drove to an automobile race. Curious, then, that Bing never made a commercial recording of this catchy number.

BURKE, JAMES (1886-1968). Actor. A regular character actor for thirty years, with appearances in four Crosby pictures during the peak studio years. The part he played in a Bing picture which made its greatest impact with viewers was probably as one of three unsuccessful kidnappers in 'Rhythm On The Range' (1936). Prior to that he was Cromwell Dexter in the 1933 'College Humor'. He was also the Riverboat Captain in 'Dixie' (1943) and a policeman in 'Here Comes The Groom' (1951). One additional Bing related appearance was as the Union Secretary in the Bob Hope comedy 'My Favourite Blonde' (1942), in which Bing had a cameo role. Burke had character parts in about 150 films. He appeared regularly in 'Ellery Queen' 'B' Picture series. Before his debut in 'College Humor' he had spent 25 years in Vaudeville. He was working well past retirement age, his last Hollywood bit part being in the 1965 release 'The Hallelujah Trail'.

BURKE, JOHNNY (1908-1964). Lyric Writer. If you have a set of 'Bing's Hollywood' then the fifteen discs in that set will confirm the importance of Johnny Burke in Bing's film career. Burke's lyrics received the Crosby seal of approval. They were not overly sentimental and they promoted optimism. Blake was almost exclusively occupied in writing for Bing and his other work seems insignificant against his Crosby output. Here are the films where Bing sang a Johnny Burke lyric. Burke's collaborators are shown after the film's title.

Pennies From Heaven (1936) (with Arthur Johnston). Pennies From Heaven; One Two Button Your Shoe; Let's Call A Heart A Heart, So Do I.

Double Or Nothing (1937) (with Johnston) The Moon Got In My Eyes; It's The Natural Thing To Do; All You Want To Do Is Dance.

Doctor Rhythm (1938) (with James V. Monaco) My Heart Is Taking Lessons; On The Sentimental Side; This Is My Night To Dream.

Sing You Sinners (1938) (with Monaco) I've Got A Pocketful Of Dreams; Don't Let That Moon Get Away; Laugh And Call It Love.

East Side Of Heaven (1939) (with Monaco) Sing A Song Of Sunbeams; Hang Your Heart On A Hickory Limb; That Sly Old Gentleman; East Side Of Heaven.

The Starmaker (1939) (with Monaco) A Man And His Dream; Go Fly A Kite; An Apple For The Teacher; Still The Bluebird Sings.

Road To Singapore (1939) (with Monaco) Sweet Potato Piper; Too Romantic; An Apple For The Teacher (again); Captain Custard (with music by Victor Schertzinger).

Swing With Bing (1940 Short Film) (with Monaco) The Little White Pill On The Little Green Hill.

If I Had My Way (1940) (with Monaco) Meet The Sun Halfway; I Haven't Time To Be A Millionaire; Pessimistic Character; April Played The Fiddle.

Rhythm On The River (1940) (with Monaco) Only Forever; When The Moon Comes Over Madison Square; Rhythm On The River; That's For Me; What Would Shakespeare Have Said.

Road To Zanzibar (1941) (with James Van Heusen) It's Always You, You Lucky People You; African Etude.

Don't Hook Now (1942 Short) (with Van Heusen) Tomorrow's My Lucky Day.

Road To Morocco (1943) (with Van Heusen) Road To Morocco; Ain't Got A Dime To My Name; Moonlight Becomes You.

Dixie (1943) (with Van Heusen) Sunday Monday Or Always; She's From Missouri; A Horse That Knows The Way Back Home; If You Please.

Going My Way (1944) (with Van Heusen) The Day After Forever; Going My Way; Swinging On A Star.

Here Comes The Waves (1944) (with Van Heusen) Moonlight Becomes You (again).

Duffy's Tavern (1945) (with Van Heusen) Swinging On A Star (again).

Road To Utopia (1946) (with Van Heusen) Sunday Monday Or Always (again); Goodtime Charlie; It's Anybody's Spring; Welcome To My Dreams; Put It There Pal.

Bells Of St. Mary's (1945) (with Van Heusen) Aren't You Glad You're You.

Welcome Stranger (1947) (with Van Heusen) Smile Right Back At The Sun; Country Style; My Heart Is A Hobo; As Long As I'm Dreaming.

Variety Girl (1947) (with Van Heusen) Harmony.

The Emperor Waltz (1948) (with various, as noted) The Friendly Mountain (Joseph J. Lilley); The Kiss Is Your Eyes (Richard Heuberger); The Emperor Waltz (Richard Strauss)

Road To Rio (1948) (with Van Heusen) Apolachicola, Fla; But Beautiful; You Don't Have To Know The Language.

A Connecticut Yankee In King Arthur's Court (1949) (with Van Heusen) If You Stub Your Toe On The Moon; Once And For Always; Busy Doin' Nothing.

Top O' The Morning (1949) (with Van Heusen) Top O' The Morning; You're In Love With Someone.

Riding High (1950) (with Van Heusen) Sure Thing; Some Place On Anywhere Road; Sunshine Cake; The Horse Told Me.

Mr. Music (1950) (with Van Heusen) And You'll Be Home; High On The List; Wouldn't It Be Funny; Accidents Will Happen; Wasn't I There; Life Is So Peculiar.

You Can't Change The World (1951 short) (with Van Heusen) Early American.

Road To Bali (1953) (with Van Heusen) Chicago Style; Hoot Mon; To See You Is To Love You; The Merry-Go-Run-Around.

Little Boy Lost (1953) (with Van Heusen) A Propos De Rien; Cela M'est Egal; The Magic Window.

Pepe (1960) (with Arthur Johnston) Pennies From Heaven

Not at all a bad C.V. is it? Some of the 1950s songs didn't seem as strong as earlier work, but taken in total as an eighteen year career with three main partners it is an extremely fruitful collaboration with the world's greatest singer. There was one Academy Award for 'Swinging On A Star'. Considering that he was working on one Crosby movie every eight months, it is not surprising that he had little involvement with non-Bing films. He started making a living as a dance band pianist and collaborated with Arthur Johnston on one film — 'Go West, Young Man (1936) — before establishing his Bing connection. In 1946 he worked with Jimmy Van Heusen on the British musical flop 'London Town'. It was originally intended that Bing would appear in the film and the score written for it sounds tailor made for the Crosby style. 'Pepe' apart, he ended his career after 'Little Boy Lost' with one last Paramount picture. That was the forgettable 1956 musical 'The Vagabond King', when he provided lyrics for Rudolph Friml's music.

BURNS, BOB (1893-1956). Actor. He is equally well known to Crosby afficianados as the regular comedian on Bing's Kraft Music Hall Broadcasts in the 1930s. It was whilst he was at his broadcasting peak that he appeared in two of Bing's Paramount pictures: 'Rhythm On The Range' (1936) and 'Waikiki Wedding' (1937). He was Bing's pal in both, taking third billing as Buck in 'Rhythm On The Range' and Shad Buggie in 'Waikiki Wedding'. Burns was born in Arkansas and built his persona round the naive country boy who talked common sense as a less topical Will Rogers. He was nicknamed 'The Arkansas Philosopher' and 'Bazooka'. It was the Bazooka that he blew quite regularly on the KMH and if anyone could claim to play the instrument as it was intended to be played it was Burns because he invented it. His popularity waived after he left the Kraft Show and he retired from movies in 1944 after appearing in "Belle Of The Yukon'.

BURNS, GEORGE (1896-) One half of the comedy team of Burns and Allen as far as Bing's movie career is concerned. Gracie Allen (1902-1964) was inseparable from her husband as an entertainer until the date of her death. Between 1932 and 1935 they shared the screen with Bing on five separate occasions:

The Big Broadcast (1932) George was Radio Station Manager and Gracie his receptionist.

Hollywood On Parade No. 2 (1932 Short Film) as themselves.

College Humor (1933) as caterers at the College

We're Not Dressing (1934) as George and Gracie Martin, two desert island naturalists.

The Big Broadcast of 1936 (1935) as joint inventors of a type of television receiver.

By the end of the 1930s Burns and Allen deserted movies and concentrated on radio. They had a popular half hour show — 'The Burns And Allen Show' — and Crosby guested. Burns and Allen, in turn, appeared as guests on Bing's shows. The show successfully transferred to television in the 1950s and became popular in the UK when transmitted by the BBC.

Following Gracie Allen's death George continued with other female partners but none had Gracie's innocent comedy charm. He appeared solo on television, Night Clubs and Variety before returning to films after a 35 year break, in Neil Simon's 'The Sunshine Boys' (1975). It was a triumph and earned him an Oscar. Other comedy parts followed in the 1980s, including TV movies. In addition several 'Autobiographies' conveyed his humour on the printed page. Forever the optimist, he has booked the London Palladium in 1996 to celebrate his one hundredth birthday.

BUT BEAUTIFUL *(Song)* The obligatory film love ballad from "Road To Bali" (1948) Bing serenades Dottie behind a cinema screen on a ship bound for Brazil. Like most of Bing's commissioned movie songs from this period it was written by Johnny Burke and James Van Heusen. Burke was covered a few entries ago, and Stanley Green in his 'Encyclopaedia of the Musical Film' analyses this song with the comment a "Philosopical View Of Love." That would seem to apply to all of Burke's sentimental ballads written with the Crosby voice in mind.

BUY, BUY BONDS *(Song)* Bing sang this 'Commercial' in the 1945 short 'All Star Bond Rally'. Both the film and the song were an exhortation to support the U.S. Treasury Department's Seventh War Bond. Leo Robin and Ralph Rainger wrote the song, which Bing never recorded for commercial release.

BY THE LIGHT OF THE SILVERY MOON *(Song)* In 'Birth Of The Blues' (1941), Jeff Lambert (Bing) sings the song in a movie house in front of a lantern slide backdrop. A year after the film went into release it proved sufficiently popular for Bing to make a recording of the song for Decca. Edward Madden and Gus Edwards were its composers.

TRADING POST

Entries are free for all items of Crosbyana and there is a nominal charge of £2 for non-Crosby advertisements. All items are printed in good faith and we cannot accept responsibility for any dissatisfaction arising from transactions undertaken as a result of these entries.

Please send all advertisements to the Assistant Editor, Malcolm Macfarlane, whose address is given at the beginning of the magazine.

Bill Livesey, 39 O'Hagan Court, Brierfield, Burnley, Lancs. (Tel: 0282-614418)

Bill has a quantity of Bing LPs to sell. SAE to Bill for lists please.

Roger Addey, 17 Tehidy Gardens, Camborne, Cornwall.

I am thinking of disposing of my collection of 78rpm records of Bing's songs. I have 150 of these, most of which are in very good condition, with perhaps the odd one that is slightly scratched. My reason is that I now have all the songs on tape and the 78s are taking up valuable space. I would like to give ICC members first choice and am listing the collection if any one is interested.

(Asst. Editor: An ideal start for anyone looking to build up a 78 collection before they all disappear. It might be necessary for the purchaser to collect but contact Roger direct for lists first.)

Timothy A. Morgereth, 5 Beach Drive, Inverness, Baltimore, MD 21222-4925, USA

. . . I have secured a limited number of my Bing Crosby books through my publisher at a reduced price. I in turn, would sincerely like to pass along this saving to my fellow members in the ICC and BCHS. I will be handling the distribution on a first-come first served basis and mailing them directly myself to the customers. In fact, in order to secure the deal I had to pay in advance for all of the copies.

The price to US members will be $39.95 postage paid to any US address.

The price to UK members will be $44 postage paid surface mail to any UK address.

This is a saving of over 20% from the publisher's current selling price . . .

(Asst. Editor: This is an interesting offer and for those who have not seen it, Tim's book "Bing Crosby" is a professionally printed hard back publication with 554 pages. The book is in three parts, firstly a discography (all commercial recordings up to 1957), then a listing of Bing's radio shows (starting with Old Gold Cigarettes in 1928 and going up to GEC in 1954) and finally a films listing. It's quite a book!)

Barbara Harker, 23 Timber St., Briarfield, Burnley, Lancs. (Tel: 0282-603875)

Mrs. Harker is having to sell her late father's Bing collection and she has prepared a list containing 30 LPs (including "I Love You Truly", "Old Masters" vols. 1 & 3) and she will sell these for £1.50 each plus postage. She also has the Musical Autobiography set for which she is looking for £10. Alternatively she will sell the whole collection for £50. Contact Mrs. Harker direct please.

Arthur Blood, 597 Osmaston Rd., Derby DE2 8NE

Thought you might like to see the new 15th. Anniversary stamps for 1992. Price is still the same i.e. £2.20 for 20 stamps including postage.

(Asst. Editor: As always proceeds go to John Marshall's Variety appeal. Write to Arthur direct. Buy now whilst stocks last - don't leave it until Christmas!)

Ken Merry, 28 The Avenue, Bessacarr, Doncaster, South Yorkshire DN4 5JX

Cassettes of British Radio programmes on and of Bing. Send SAE for details.

Russell R. Rullman, 2244 Calle Bellota, Carnarillo, CA, USA

Enclosed for your possible interest is a list of excerpts from early KMH programs. These were taken from a collection of airchecks cut on 78 rpm platters off the line feed at NBC studios in Hollywood in 1936-41. They were ordered and paid for by Bob Burns, the Arkansas comedian on the show, who was interested only in his performances on the programs. Some of the cuts included Bing singing and others cut him off in mid-song altogether. The originals were given to the Pacific Pioneer Broadcasters, of which I am a member, by Bob Burns' daughter.

If any member of the ICC would be interested in some of the pieces of Burns old KMH shows, maybe we could do some swapping. I am interested in complete or partial shows from Bing's radio appearances, focus on the 1932 Cremo, 1933 Chesterfield, Woodbury, KMH; skip the Philco, Chesterfield and GEC shows 1946-54, but I'm interested in Bing's AFRS disks, the 1954 15 minute show series, and any others I don't have with Buddy Cole and his trio.

(Asst. Editor: Russell's list runs to three foolscap sheets and contains many songs not generally heard e.g. Bing singing "Goodbyee' with Cary Grant in 1936. The listing alone adds new knowledge to our records of Bing's work on the Kraft Music Hall. The problem may be to find material to swap with Russ but who knows what may be lying dormant out there.)

Dennis Chester, 53 Park Crescent, Eastwood, Nottingham NG16 3DS. (Tel: 0773-761548)

As mentioned elsewhere, Dennis is having to dispose of Renee's items of Crosbyana and first of all, there are three special items:

1. A bronze miniature of the Palladium plaque bearing Bing's image. Size 2" by 1.5".

2. Gold coloured coin (1.5" in diameter) with Bing's image on one side and a picture of a house with the words "Crosby Alumini House" on the other side.

3. A Mirror (12" by 9") with a picture of the 1940s Bing on it. Wooden frame.

As these items are a little different, Dennis asks for sealed bids for these. If reasonable offers are not received, the items will be auctioned at the Leeds meeting.

The rest of Renee's collection comprises over 100 LPs, 37 78s, 12 CDs, 12 books, 320 audio cassettes, 41 items of sheet music featuring Bing, 80 VHS videos (PAL type for use in UK), 30 NTSC videos (for use in USA) and finally a Bing rubber stamp. Please contact Dennis direct for further details. He will be pleased to have visitors (by appointment) to inspect the items. Please send large SAE if asking for lists.

Mrs. Joan Drewell, 13 Welton Rd., Daventry, Northamptonshire NN11 5PP

Mrs. Drewell is looking to sell the Bing collection of her late husband, Bill. This comprises 48 Beta video tapes of Bing's films, 33 reel to reel audio tapes (including Crosby Collector series), Bing magazines from 1976-88, the LP-ography, the mini-discography, 8 different books and some 78 records. Many of these items are bound in blue covers with gold leaf lettering and Bing emblem.

Would ideally like single purchaser who would have to collect. Contact Mrs. Drewell for further details.

Barry Whittingham, Caravan, 1st Avenue, Greasley St., Bulwell, Nottingham NG6 8NG (Tel: 0602-270698)

Barry has just acquired a stock of mint Spokane & Totem albums and would be happy to pass these on to members for £5 each (plus postage and packing). He also has other Bing records for sale and please contact him direct for information.

Michael Kenefick, 4 Friar St., Youghal, Co. Cork, Ireland (Tel: 024 92564)

I'm a fan and collector of the late Michael Holliday and I'm looking for any radio or TV material on him. I am prepared to pay the very top prices plus all postage and packing etc. and all correspondence answered.

(Asst. Editor: I know that many members, including our Editor, share Michael's admiration of the late Michael Holliday and anyone who can help please contact Michael Kenefick direct.)

Once In A While

We were sorry to read of the death of **June Crosby,** the wife of Bob Crosby in March. Mrs. Crosby was 73 and was an accomplished public speaker who was active in civic and charitable work. An expert chef who wrote several cookbooks, she and Bob married in 1938 and they had 5 children. Bob himself is seriously ill as we write these lines.

Marlene Dietrich died in May at the age of 90. Her association with Bing is tenuous but she did appear in a memorable Chesterfield radio show on 7th May 1952 when she took part in a sketch and sang "La Vie En Rose" with Bing. She also appeared in the Kraft Music Hall with Bing on 15th February 1940 but they did not sing together on that occasion as far as is known.

Two actors who appeared in films with Bing also left us. **John Lund** died on May 10th at the age of 81. He played the pompous George Kittredge in "High Society" and also took part in "Variety Girl". John also starred in films such as "A Foreign Affair" and "To Each His Own". Our own **Robert Morley** died in June at 84 and in all he appeared in over 50 films and 100 plays (many of which he wrote). His connection with Crosbyana was his portrayal of "The Leader" in "The Road To Hong Kong".

Renee Chester — we passed on the sad news of the death of Renee in our last edition and since then we have had a pleasant letter from Dennis Chester. Dennis is slowly adapting to his loss and he has been moved by the very many tributes to Renee he received. One particularly nice letter came from Teddy Johnson, the well known broadcaster and entertainer, whom Renee first met in 1981 when Teddy was putting together his stage show about Bing. Teddy expressed his gratitude for Renee's tremendous contribution to that phase of his professional life. Dennis Chester has made a generous contribution to the Cancer Care Unit at Nottingham City Hospital in memory of Renee. Sadly, Dennis now has to begin the task of disposing of Renee's Bing collection and it is intended that all proceeds will eventually go to their grandson, Colin (now aged 11). Please see Trading Post for further details.

Derek Parkes' Crosby Collectors Club

The best laid plans can often go wrong and this has certainly been the case this year. A foot injury, around the time that the last BING article was written, has proved to be far more limiting than was expected. Club activity has been severely affected, made worse by holidays and a little illness. Happily the walking stick has been discarded and walking is returning to normal although the prognosis is another year for full recovery. This, of course, is the prelude to a sincere apology for poor service at the very time that the Club has had a boost in membership. Nevertheless, far more CDs have been despatched this year to date (June) than in the whole of any other year. Success has also come in the form of lower prices (up to £3 below retail) and many more imports. Perhaps the greatest benefit is that many discs are now kept in stock — well over 100 at this moment. This minimises delay which in part offsets some of the failures.

REORGANISATION
Attempts to reorganise the club this year have been only partially successful. The system was too involved for some. The best bits will be retained but in a far simpler form. Full details will be given in Newsheet No. 4 plus a complete list of all CDs held in stock. Sufficient detail will be given below to enable you to go on ordering but in your own interest you should send 50p plus a self addressed envelope to ensure that you receive the next Newsheet — but not if you have already subscribed to receive the Newsheets.

COMMUNICATION
Communicating with club members is now difficult. To send each member a sheet of paper printed on one side costs a total of over £50 — too much for a pensioner to find. Regretfully it is now necessary to ask all of you to supply prepaid self-addressed envelopes for various services. This also saves the writer a great deal of time from which you will also benefit.

NEW MEMBERS
Membership remains at £2 but there is no need to register with theclub until you wish to order. If you have sent in your subscription recently please state the position when you order or if you wish you may send a self addressed envelope for the Newsheet. The cost is covered by your subscription if you have been sent no other information.

CLUB PRICES
Most of the discs listed in BING are available through the club, but, as with any supplier, some may prove difficult and sometimes impossible to find. The prices shown in BING attempt to indicate average retail values. Club prices are mainly lower even though they include posting and packing charges in the UK (but additional for overseas delivery). Occasionally the club buys discs at the full retail price but at no time will you pay more than retail plus one pound for the disc to be delivered to your home. The following ordering procedure is recommended to advise you of availability and costs.

TO ORDER
Your order is sent in the form of an enquiry. Send no money. Head a sheet of paper with your name and membership number (or 'new member') and then list the items of interest down the left side of the paper leaving room for prices and/or comments on the right. Send it with a self-addressed stamped envelope to:

D. PARKES
66 FIRS ROAD, FIRSDOWN
SALISBURY, WILTS SP5 1SW
ENGLAND
TEL: WINTERSLOW 0980 862688

N.B. Your account will be charged 50p if a prepaid addressed envelope is not enclosed.

You will be advised of the cost of items in stock which will be reserved for you for a limited period — or, as will be explained in the next Newsheet, they will be sent to you and you pay on receipt. You will be advised how to order items not in stock and also given an appraisal of any difficulties.

RECORD AND BOOK SALE
The difficulties this year have delayed this project. Nothing has been sold to date. Anyone who has not already done so may send for the lists but please include a SAE and 50p to cover costs. This is not a club project. The sale is to benefit the widow of a collector who has died. A few rare items are included. It is anticipated that the sale will commence late September.

COMPACT DISC INDEX
Repeatedly requests are received asking for detailed listings of CDs and yet practically no one wishes to participate in the cost of preparing such a list. It would be ideal, not only as a reference list of what is available, but also as an index to your own collection. It would avoid the need to dig ot the actual CD to check details. In addition to a rapid reference system it would prove to be an attractive piece of Crosbyana with multiple filing possibilities. The project

initially will be comparatively cheap to produce photographically but reprints will be considerably dearer. If you think you may be interested please send a self-addressed envelope plus a couple of stamps to cover costs of printing a circular.

THE MORGERETH BOOK — 'BING CROSBY — A DISCOGRAPHY, RADIO PROGRAM LIST AND FILMOGRAPHY'

After a period of many years, Tim Morgereth, the author, has written to say that he has additional copies of his book available. The club's stock is now exhausted. Tim's price is about the same as the clubs's final price of £25, delivered. Anyone wishing to have a copy may order through the Crosby Collectors Club. The advantage is that bank charges can be avoided if payment is made in Sterling, Australian Dollars or USA Dollars. Tim has had some bad luck of late but he is now riding high again. Welcome back, Tim.

SOUNDIES

Two copies of this book have remained unsold. Since the cost, in part, has been covered by an additional charge on Tim's book, a suggested price of £10 seems reasonable for a book retailing at about £19 in the States . . . or make an offer if £10 is too much. Contrary to the statement in the last BING, Bing was featured in a release of 17th May, 1943, 'Musical Movie Memories'. This consisted of two film clips from 'Going Spanish' (1934) which featured Bob Hope and 'I Surrender Dear' (1931) with our boy Bing.

CHESTERFIELD CASSETTES

An apology is due for a major hold up in this service mainly due to the aforementioned difficulties. By the time you read this all should be back to normal so if you have been overlooked please write stating exactly what is wrong. **N.B. THE SEVEN CASSETTES TO COMPLETE THE CHESTERFIELD SERIES WILL ALSO BE AVAILABLE.** The cost is £3 per cassette provided all seven cassettes are ordered. Individual cassettes cost £3.50.

PHILCO RADIO TIME

Provided ther is sufficient interest, this complete series of 108 shows can be made available on 54 cassettes. These shows were all pressed in vinyl type material. Near mint original 16 inch discs will be used to master this series and the sound should be about the best available. If this series is to go ahead it is essential to know that there is sufficient support. Write NOW if you are interested or the opportunity to have these shows in this sound quality may be lost.

JSP ???? 'ON TREASURE ISLAND' AND PARROT ???? 'PEGGY LEE WITH BING CROSBY — Vol. 2'

Many club members have placed orders for these two CDs. Unfortunately, at the time of writing, neither has been released although work on them is well advanced. Whereas it is never possible to be certain, both discs should be available in the near future. 'On Treasure Island' is, of course, the CD collated by Richard Hart. Enquiries regarding these two discs, or indeed any other or even an order already placed, may be made using the ordering principle shown above. This will give you a very quick reply.

NEW RELEASES, REISSUES OR PREVIOUS OMISSIONS

UPDATES

CD **LASERLIGHT 15152 IT'S CHRISTMAS TIME**

The 100th Edition of BING illustrated that there are two different versions of this CD. It has now been confirmed that both versions have been made and released in the USA. The earlier issue, dated 1989 on the back inlay card, contains only 4 Bing tracks and 17 tracks in total whereas the 1991 issue has 19 tracks of which 10 are by Bing. The 1991 disc is only thought to be available in the States — unless you know differently.

CD **JSP CD701 BING CROSBY AND JIMMY DURANTE — START OFF EACH DAY WITH A SONG**

This has been unavailable for a while but it has now been repressed. This disc colour has been changed from a bright red to grey/blue but otherwise remains identical.

CD **ECHO JAZZ EJCD 12 BING CROSBY**

A copy of this CD was obtained in the States. It turned out to be a UK release and the price is believed to be around £7. Track details were given in the last edition of BING but it doesn't tell you that the quality of sound of this radio material could be better.

PRIME CUTS — listing the best of the latest finds

CD **FLAPPER PAST CD9784 THE MOVIE HITS** UK £11

An Apple For The Teacher
A Man And His Dream
If I Had My Way
Too Romantic
I Haven't Time To Be A Millionaire
Meet The Sun Half Way
My Heart Is Taking Lessons
The Funny Old Hills
I Have Eyes
Love Thy Neighbour
The Waiter And The Porter . . .
Small Fry
The Moon Got In My Eyes
Smarty
Without A Word Of Warning
My Heart And I
Let's Call A Heart A Heart
Go Fly A Kite

Still The Bluebird Sings
Moonburn

Playing Time: 67 minutes

Empty Saddles
Birth Of The Blues

Tracks: 22

Good songs in reasonably good sound and all from Bing's early movies. Unfortunately, as Bing's records come out of copyright the smaller record companies are issuing them in a completely unco-ordinated manner and duplication of titles is ever increasing.

CD **SAVILLE CDSVL219 SING A SONG OF SUNBEAMS** UK £6.50

Too Marvellous For Words
Sentimental And Melancholy
It's The Natural Thing To Do
Don't Be That Way
Small Fry
A Blues Serenade
Silver On The Sage
Sing A Song Of Sunbeams
Still The Bluebird Sings

Playing Time: 53 minutes

Go Fly A Kite
A Man And His Dreams
Maybe
Somebody Loves Me
An Apple For The Teacher
Ciribiribin
Yodelin' Jive
Too Romantic
Sweet Potato Piper

Tracks: 18

A fairly good sound and a nice selection of songs. Unfortunately six titles are repeated from the previous CD but this is significantly better value for money.

CD **MCA MCD 18348 MY GREATEST SONGS — BING CROSBY** Australia £8.00

Play A Simple Melody
Mona Lisa
Swinging On A Star
Paper Doll
White Christmas
Mule Train
Pennies From Heaven

Playing Time: 42 minutes

My Blue Heaven
Don't Fence Me In
McNamara's Band
Too-Ra-Loo-Ra-Loo-Ral
The Whiffenpoof Song
Jingle Bells
When My Baby Smiles At Me

Tracks: 14

Here is the first MCA to be released in Australia by the Bertelsmann Music Group who now own the MCA group of labels. Since they also control the American Victor and associated labels this German firm controls a large slice of American music including most of Bing's recordings. Unfortunately BMG seem to be putting obstacles in the way of other companies licensing material from them. Their first issue in USA was 'Bing Crosby And Some Jazz Friends' which is beyond reproach. This Australian issue is in equally good sound and is about the same price but with so many tracks previously released on CD ('White Christmas' is now around 36 releases) enthusiasm amongst Crosby collectors must be low — especially with only 14 tracks. However, it has to be said that the material is excellent and it will probably please Mr. Public.

CD **REGAL 1572042 CROSBY CLASSICS — Vol II** Australia £4.50

Shine On Harvest Moon
That's Where My Money Goes
Harrigan
Listen To The Mocking Bird

Flow Gently, Sweet Afton
Believe Me If All Those Endearing Young Charms
Drink To Me Only With Thine Eyes

Sweet Rosie O'Grady
My Sweetheart's The Man In the Moon
45 Minutes From Broadway
Goodbye, My Lover, Goodbye

When The Saints Go Marching In
Little David Play On Your Harp
Joshua Fit The Battle Of Jericho
Hand Me Down My Walking Cane
Ezekiel Saw The Wheel

While Strolling Through The Park
Today Is Monday
Big Rock Candy Mountain
Oh Dear What Can The Matter Be
Where Has My Little Dog Gone

Annie Laurie
Loch Lomond
Blue Bells Of Scotland
Comin' Through The Rye

Hello Ma Baby
The Girl I Left Behind Me
Bill Bailey, Won't You Please Come Home
Wait For The Wagon
Row Row Row Your Boat

Sweet Adeline
On Top Of Old Smokey
Down In The Valley
In The Good Old Summertime

This Old Man
Schnitzelbank
Pop Goes The Weasel
Careless Love

Little Liza Jane
Cindy
Where Did You Get That Hat?
So Long Mary
Three Blind Mice

Love's Old Sweet Song
Kathleen Mavourneen
Juanita

My Wild Irish Rose
Come Back To Erin
Killarney
The Minstrel Boy

In The Gloaming
Stars Of The Summer Night
Come Where My Love Lies Dreaming

Little Annie Rooney
Du Du Liegst Mir Im Herzen
Oh How Lovely Is The Evening
Ach Du Lieber Augustine
Goodnight To You All

She'll Be Comin' 'Round The Mountain
Our Boys Will Shine Tonight
The Gospel Train
Walk Together Children
Nut Brown Maiden

Casey Jones
Polly Wolly Doodle
The Man Who Broke The Bank At Monte Carlo
I've Been Working On The Railroad
Asleep In The Deep

Battle Hymn Of The Republic
America
When Johnny Comes Marching Home
America, The Beautiful

Playing Time: 58 minutes

Tracks: 17 Medleys
72 Songs

This being a sing-along album, it has no great production numbers and there was no great expectation when it was put on the CD player . . . but what a lovely stereo sound and Bing's rich voice with chorus and instrumental accompaniment conducted by Jack Halloran made this a warm and relaxing CD. Here you have the equivalent three LP sides of the '101 Gang Songs' Warner Brothers set later released in an incomplete form as 'Crosby Classics'. The price makes this a real bargain . . . and when the cost of importation plus duty and VAT are added, it is still good value for money.

CD **PILZ CD 44 5445-2 CROSBY FAMILY CHRISTMAS** USA ?£4

Intro: Where The Blue Of The Night	Bing
Adeste Fidelis	Bing
Jingle Bells	Bing and Gary
That Christmas Feeling	Bing and Boys
Hitch A Ride With Santa Claus	Bing and Lindsay
Snowman	Bing's Boys
That Christmas Feeling/Hitch A Ride with Santa Claus	Bing and Boys
Silent Night	Bing
Away In A Manger	Bing
White Christmas	Bing
Playing Time: 29 minutes	Tracks: 10

This material appears to come from radio shows of 1950. It is quite an interesting disc were it not for the poor sound made worse by the addition of far too much reverberation.

CD **PILZ CD 44 5446-2 CHRISTMAS WITH BING AND FRANK** USA ?£4

Intro: Happy Holiday	BC and FS
Jingle Bells	BC and FS
Deck The Halls God Rest Ye Merry Gentlemen Hark! The Herald Angels Sing O Come All Ye Faithful	Medley in which BC and FS can be heard
It Came Upon A Midnight Clear	FS
Away In A Manger	BC
O Little Town Of Bethlehem	BC and FS
Rudolph The Red Nosed Reindeer	BC
Santa Claus Is Coming To Town	FS
The Christmas Song	BC and FS
White Christmas	BC and FS
Playing Time: 20 minutes	Tracks: 12

The source of this material is a 1957 Frank Sinatra TV show. A direct comparison of this and the previous CD with the LP Ho-Ho-Ho Records 1088 'A Warm And Wonderful Christmas Eve With Bing And Frank' indicates that much of the material is the same. The LP is very much better in sound quality — so if you have the LP then the CDs are not worth having.

GUEST APPEARANCES — CDs with just a little Bing

The first disc in this list is an oddity inasmuch as 'JAZZ ARCHIVES No. 37' is prominently displayed on the inlay card. Strangely, '37' is not the release number, but what is really strange is that the disc can be ordered by quoting one of three different release numbers: ZET764; 157642; 999764. In the series, discs from No. 1 to No. 39 are identical in each set of three. From No. 40 onwards different artists are featured. Thus number 40 can be 'Fats' Waller or Count Basie. Hence the 'complete' label collector has to look for three different issues of the next disc.

CD **JAZZ ARCHIVES (See above) PAUL WHITEMAN AND HIS ORCHESTRA 1920/1935** France £9.50 in UK

Muddy Water
I'm Coming Virginia
Mississippi Mud
'Tain't So, Honey, 'Tain't So
That's My Weakness Now
Because My Baby Don't Mean Maybe Now
Oh Miss Hannah

Playing Time: 70 minutes — Tracks: 22

Given a little extra bass the sound quality of this CD is excellent and the selection is good. For those interested in Whiteman this disc is well worth investigating.

The following four CDs all come from different companies — or, at least the labels are all differnt. They are put together here as they are all related by World War II and could almost be a set.

CD **SANDY HOOK CDSH 2100 THE MUSIC AND SOUND OF WORLD WAR II** USA £7.50

A Clanky Old Yank In A Clanky Old Tank (from KMH)

Playing Time: 61 minutes — Tracks: 18

This CD was briefly mentioned in the last 'BING'. It covers 1940 to 1945 and being derived from many different sources the sound is variable but with a little tone twiddling it is acceptable and interesting. The music content features a variety of artists including: Teddy Powell; Red Skelton; Harry James; Sammy Kaye; Mildred Bailey; Eddie Cantor; Benny Goodman; Donald Duck and others.

CD **VINTAGE JAZZ CLASSICS VJC1036 SOMETHING FOR THE BOYS** USA £10

Buy, Buy Bonds

Playing Time: 74 minutes — Tracks: 27

Subtitled 'The Songs Of World War II', this disc is just that. With the Petrillo commercial recording ban operating from 1942 to 1944 much of the recorded wartime music comes from radio, V-discs and other recordings made specially to entertain the troops, private recordings and unauthorised recordings. Here the material has been CEDAR processed making the sound more uniform. Many artists include Nat King Cole, Frank Sinatra, Kate Smith, Louis Jordan, Glenn Miller, Pearl Bailey, Bob Crosby, etc.

CD **LASERLIGHT 15413 MAIL CALL** USA £5

It's Love, Love, Love
Amor
Groaner, Canary And Nose
w. Judy Garland and Durante
I Love You
You're The Top w. Hope and Sinatra
Something To Remember You By
w. Judy Garland

Playing Time: 52 minutes — Tracks: 12

'Mail Call' was produced by the Armed Forces Radio Service and distributed on 16 inch $33\frac{1}{3}$ rpm, standard groove discs. The material comes from more than one show. The sound is variable and could be better but nevertheless is entertaining. The amount of Bing (if not the sound quality) really makes this a 'prime cut' disc. It's worth the cost if you are prepared to make some allowances for the age of this material.

CD **RADIOLA CDMR 1100 COMMAND PERFORMANCE — VICTORY EXTRA** USA £7.50

You're The Top w. Frank Sinatra
San Fernando Valley

Playing Time: 62 minutes — Tracks: 2 !!

Songs are not individually indexed — nor listed on the inlay cards. Dated August 15th 1945, this show celebrates the end of the war. Hosted by Bing, it contains a large number of artists. Tone twiddling gives a reasonable sound making it worth having.

CD **PHONTASTIC PHONT CD 7665 BEGIN THE BEGUINE — 1938** Sweden £12

You Must Have Been A Beautiful Baby

Playing Time: 63 minutes — Tracks: 20

CD **PHONTASTIC PHONT CD 7669 LET'S DO IT — 1941** Sweden £12

Birth Of The Blues

Playing Time: 62 minutes Tracks: 20

These two Phontastic discs come from the series 'Portrait Of A Year In Music' starting from 1929 which presents one disc for each year of music on the 'jazzy' side. On these two, swing seems to be well represented. All are commercially recorded (although some alternative takes have been used). The sound is excellent. Bing may be on other years.

CD **AXIS CDAX 701567 THE ART OF DICK HAYMES** Australia £6.50

There's No Business Like Show Business

Playing Time: 44 minutes Tracks: 16

With the companion disc CDAXX 70168 there are 32 tracks of beautifully recorded Dick Haymes songs. The track with Bing is here in its best sound. Recommended.

CD **KNIGHT RECORDS KGHCD 163 A GOLDEN HOUR OF EASY DOES IT** UK £5

Where Or When (Buddy Cole/Pete Moore)

Playing Time: 60 minutes Tracks: 19

Mainly material from the 70s. Good sound, good price, good buy.

CD **FLAPPER PAST CD 9777 S'WONDERFUL: GEORGE GERSHWIN** UK £11

Somebody Loves Me

Playing Time: 62 minutes Tracks: 22

Well worth checking out if you like Gershwin's music. Fred Astaire is featured on a number of tracks.

CD **CURB D2-77353 40'S HITS — GREAT RECORDS OF THE DECADE** USA £6

Swinging On A Star Don't Fence Me In

Playing Time: 39 minutes Tracks: 13

Much reissued material is a certainty given the title of this CD. Good tracks by other artists of the period. It's especially nice to see three by Johnny Mercer.

CD **SMITHSONIAN COLLECTION RD 048-1 AMERICAN SONGBOOK SERIES — IRVING BERLIN**
SONY MUSIC SPECIAL PRODUCTS A 22403 USA £?

White Christmas Blue Skies

Playing Time: 72 minutes Tracks: 24

With artists like Jolson, Connee Boswell, Ella Fitzgerald, Kate Smith, Judy Garland, Fred Astaire, etc., this is quite a pleasant CD, but first, you need to bring in the loudness control and even then boost the bass. Sony could do better!

CD **CBS Special Products A21135 THE LEGENDARY BIG BAND VOCALISTS** USA £4

I've Got The World On A String (B) Someone Stole Gabriel's Horn

Playing Time: 31 minutes Tracks:

Made prior to the Sony take-over, CBS have engineered a beautiful sound with 'loudness' in. Each artist is featured twice: Ella Fitzgerald with Teddy Wilson, Bing with The Dorsey Brothers, Frank Sinatra with Harry James, Peggy Lee with Benny Goodman and Doris Day with Les Brown.

CD **READER'S DIGEST RDCD 66 WE WON'T FORGET THEM — THE IMMORTAL LEGENDS (The sixth disc in Reader's Digest set 'GREAT STARS SING THEIR GREATEST SONGS', release number RDCD 61-66)** UK £48 - set

Swinging On A Star

Playing Time: ?280 minutes Tracks: 12 (disc) — 101 (set)

You won't buy this for the Bing content. Write to Reader's Digest if you want track details!

CD **PILZ CD 44 5440-2 CHRISTMAS ALL STARS** USA ?£4

White Christmas

Playing Time: 27 minutes Tracks: 10

The sound is variable but better, on the whole, than the two previous Pilz CDs. The track shown and one by Frank Sinatra are taken one from each of the other 2 CDs mentioned earlier. Also featured are: Gene Autry, Liberace, Mahalia Jackson and others.

CD **READER'S DIGEST RDCD314 GREAT SONGS! — GREAT BANDS!/IN A SENTIMENTAL MOOD (Pt. 1). (The 4th disc in Reader's Digest set 'THE DANCE BAND DAYS', release number RDCD311/6)** UK £48 set

Too Marvellous For Words (A) — You Must Have Been A Beautiful Baby (A)

Bing is the vocalist with Jimmy Dorsey and Bob Crosby which is why he appears in this set. Only a few tracks have been sampled but the impression is that not all of the originals were in pristine condition. The set includes both British and American bands and some wonderful songs/music. A CD, 'The Best Of Perry Como' is a 'free' gift with this set.

Playing Time: ?360 minutes (set) — Tracks: 18 (disc) — 121 (set) plus 14 on the P. Como disc

6 CD set **READER'S DIGEST RDCD 161-166 THESE WERE OUR SONGS — THE EARLY 50s** UK £48 set

Disc 3 RDCD 163 1950/51 — Tracks: 18

Dear Hearts And Gentle People — Have I Told You Lately That I Love You?

Disc 4 RDCD 164 1951/52 — Tracks: 17

In The Cool, Cool, Cool Of The Evening — Gone Fishin'

Playing Time: ?315 minutes (set) — Tracks: 112 (set)

Here the sound is excellent as appraised from playing just a few tracks. Those of you who enjoy the music, and the many singers, of the 50s up to the mid 50s will love this set. Here the music still has melody and it is easy on the ear.

Reader's Digest are still producing LPs at the same price as the CDs. Cassettes are about £5 cheaper. Readers should also note that many of the CDs listed throughout this article are also available as cassettes, but very few LPs are to be had. The following items are available only as cassettes.

3 CAS **EVERGREEN MELODIES EVR12/4 YOUNG BING — Vols 1 to 3** UK £

EVR12 — Volume 1 1927-1935

I'm Coming Virginia
Lovable
If I Had You
Wrap Your Troubles In Dreams
I Apologise
Where The Blue Of The Night
Can't We Talk It Over
Brother Can You Spare A Dime
Sweet Sue — Just You
Try A Little Tenderness
The Shadow Waltz
There's A Cabin In The Pines
Let Me Call You Sweetheart
Red Sails In The Sunset

EVR13 — Volume 2 1936-1939

Would You?
Pennies From Heaven
The Folks Who Live On The Hill
Remember Me
I've Got A Pocketful Of Dreams
Mexicali Rose
I Cried For You
Stardust
Deep Purple
If I Had My Way
I Surrender Dear
Missouri Waltz
Somebody Loves Me
Girl Of My Dreams

EVR14 — Volume 3 1940-1941

Tumbling Tumbleweeds
Beautiful Dreamer
Sierra Sue
When I Lost You
When You're A Long, Long, Way From Home
Please
When Day Is Done
My Buddy
Lullaby
Sweetly She Sleeps, My Alice Fair
Mary's A Grand Old Name
You Are My Sunshine
Darling, Je Vous Aime Beaucoup
The Anniversary Waltz
Where The Blue Of The Night (fade out)

Playing Time: about 40 minutes each — Tracks: 14 on each cassette

These cassettes are not to hand. The material here has all been selected by Percy Bickerdyke and he has to be commended for the songs, many of which are truly 'evergreen'. It is a pity that the issue is in a form that is about to become obsolete — DCC is currently entering the market and this must surely completely replace cassettes. Happily, the new DCC machines are back compatible and it will be possible to play analogue cassettes on them . . . but not record. Bert Day has taken an active part in this production, providing much of the material. Volume 1 was given away with the March edition of the 'EVERGREEN' magazine with the others to follow with later issues. Copies are available from Evergreen, P.O. Box 52, Cheltenham,Glos. GL50 1YQ. (0242 577775).

Derek Parkes

THE INTERNATIONAL CROSBY CIRCLE

27th ANNUAL DINNER MEETING

MANSION HOUSE, ROUNDHAY PARK, LEEDS

SUNDAY OCTOBER 4th 1992 — 3 p.m. to 10. p.m.

A cordial invitation is extended to all ICC members, their partners and friends to attend our annual dinner/meeting in the attractive setting of Roundhay Park, Leeds.

There will be many attractions as always but equally there will be opportunities to have discussions with your friends and this year we are hoping to be supported by visitors from The Bing Crosby Historical Society.

Jim Reilly has compiled a fascinating Video presentation which will feature amongst others, songs from:

Pennies From Heaven, High Time, Dixie, the Star Maker and many more not yet seen at Leeds.

The meal is a slight departure from our usual fayre and we hope that members will be attracted by the menu set out below.

Hot Fresh Salmon Pancake with a Champagne Cream Glaze
garnished with Asparagus Tips

Farmhouse Vegetable Soup

Breast of Chicken with a Sliced Mushroom Burgundy Sauce
and Straw Potatoes
selection of fresh Vegetables and Potatoes

Orange and Ginger Syllabub and candied fruits
marinated in Grand Marnier and Almond Biscuits

Coffee with Cream and Wafer Mints

Please book by sending cheque for £12.95 to M. Crampton. Tickets will be available for collection at the meeting.

Accommodation can be obtained by ringing:

Ash Mount Hotel 0532 658164

Rydal Bank Hotel 0532 661178

WE LOOK FORWARD TO YOUR COMPANY

Copy date for next issue is October 9th

See you then!

HONOR CADDIES

From Ernest Sutkowski comes a copy of the March/April edition of Golf Journal, the official publication of the United States Golf Association. This contains an article on caddies and within this is the photograph shown below.

This raises an unresolved query as little is known of the film "Honor Caddies". Fred Reynolds indicates that the only trace of the film was the sheet music of "Tomorrow's My Lucky Day" which shows a picture of Bing and Bob Hope under the inscription "From The Motion Picture HONOR CADDY". A surrounding circle of smaller portraits shows sixteen top pro and amateur golfers including Ben Hogan and Chick Evans. To confuse the position even more, the song mentioned was originally used in an earlier golf shot "Don't Hook Now".

It has been suggested tht "Honor Caddies" may have finished up as "Faith, Hope And Hogan" but Keith Parkinson tells me that this was reported to be a short film back in the early 1950s by the Christian Movement with the intention of spreading religion in general. Ben Hogan had agreed to appear and Bob Hope was next to be contacted when he was in Palm Springs. Bing was the third and last personality to consent to contribute to the film and shooting took place at a golf club. Bob Hope refers to the film in his autobiography "This Is On Me" when he describes the event as:-

"an hour and a half of dialogue between golf shots. The entire country should have seen the film by now, because every time Hogan won a tournament they ran it on television. I imagine that Bing was labelled Faith on account of his role in "Going My Way"!"

A 1975 issue of the British BFI supported magazine "Film Dope" lists the movie in a Bing listing as a short in which Bing made a guest appearance. I wonder whether the film was a re-titled "Honor Caddies" but can anyone throw any light on the query? Did Ben Hogan write an autobiography and is there any mention of his film appearance in this?

All through golf history, caddies have been an integral part of the game. In the early 1950s, a movie featured Bing Crosby (third from left), Chick Evans, and (far right) Ben Hogan; it was titled Honor Caddies.

CROSBY CLUBS AROUND THE WORLD

The ICC is pleased to be associated with the following Crosby Clubs.

Please write to the appropriate address for details of membership

Club Crosby, "BINGANG"
Mark Scrimger, President
Wayne L. Martin, Editor
P.O. Box 3849
Kirkwood
Missouri 63122, USA

(Members in Europe should enrol via Ken Crossland)

THE BING CROSBY HISTORICAL SOCIETY
Quentin Reinhart, President
P.O. Box 216
Tacoma
Washington 98401, USA

THE QUEENSLAND BING CROSBY SOCIETY
17 Thurecht Parade
Scarborough
Queensland
Australia

BINGTHINGS SOCIETY
Bob Lundberg, President
5021 57th Avenue Court West
Tacoma
Washington 98467-4802, USA

BING'S FRIENDS AND COLLECTORS SOCIETY
Hobie and Cathie Wilson, Pres/Tres.
236 Andrieux Street
Sonoma
California 95476-6909, USA

* * * * * * * *

SOME IMPORTANT ADDRESSES

As suggested by Trevor Wagstaff in the letter pages, we are giving several important address for use by members when writing to request Bing features etc. This information has been supplied by Stan White and we should be happy to publish other addresses which members feel may be useful if details could be supplied.

Channel Four Television
60 Charlotte Street
London W1P 2AX

British Broadcasting Corporation
Broadcasting House
London
W1A 1AA

BBC Radio Cambridgeshire
Broadcasting House
104 Hills Road
Cambridge, CB2 1LD
(0223 315970)

KCBC Radio
PO Box1530
Kettering
Northamptonshire
NE16 8PU

MCA Records
70 Universal City Plaza
Universal City
California 91608
USA

The Film Syndicate
7214 Melrose Avenue
Los Angeles,
California 90046
U.S.A.

Radio Telefis Eireann, (radio and television)
Donnybrook
Dublin 4
Eire

BBC Radio Northampton
Abington Street
Northampton
NN1 2BE

Embassy of The United States of America
24 Grosvenor Square
London
W1A 2LH
(071 499 9000)

Which is really Bing Crosby?

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If you know your crooners, you'll know Bing Crosby is the man shown at the left, star of the Paramount production "Mr. Music." At right is Michael Keene of Brooklyn, New York, a popular Broadway actor. And if you know spark plugs, you'll switch to new Auto-Lite Spark Plugs because..."You're always right with Auto-Lite."

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